ANNALES DU SERVICE DES ANTIQUITÉS DE L'ÉGYPTE - T. LXXIV

PUBLICATIONS DU CONSEIL SUPÉRIEUR DES ANTIQUITÉS DE L'ÉGYPTE

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DU SERVICE DES ANTIQUITÉS
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LE CAIRE
IMPRIMERIE DU C.S.A.
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DÉPARTEMENT DES PUBLICATIONS SCIENTIFIQUES DU C.S.A



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Directeur : Amal S. EL-Alfy

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Preface

In the preface to Vol. 73 (1998) of the *Annals* we pledged that the Supreme Council of Antiquities (S.C.A.) will revive this great journal, so that it would fulfil the role its founders meant it to do. The issuing of the present volume (74) will hopefully prove that we are on the right track. However the time for self-congratulating is still a long way off.

True, the present volume is the second issue of *ASAE* in less than one year. The range of contents does not cover only reports on works and excavations carried out in the whole length of the Egyptian archaeological sites, but includes also some studies of Egyptological interest.

It will be noticed that all of the excavation reports are written by our non-Egyptian colleagues. This may be an indication that their faith in the regular appearance of the *ASAE* has been restored. But it must be said that these reports represent only a fraction of the immense archaeological work that is taking place in Egypt. It is our hope that the newly restored faith in the *ASAE* will encourage more colleagues to send in their reports for publication.

On the negative side, it will be sadly noticed that excavation reports that we expected from young Egyptian inspectors of antiquities are still totally absent. This is particulary regrettable in view of the new policy of accepting reports or papers written in Arabic. It is also regrettable in view of the fact that some startling descoveries were achieved in a number of sites during the last season. The unveiling of the Proto-dynastic/Early dynastic site of Mansheyt Ezzat near Sinbillawein (Daqahliya Province) is only a case in the point. It was hoped to see at least a preliminary report on this highly significant find in the present volume. But alas, this was not to be! However, we are still hopeful that those shy young people will come forward with contributions to the field of Egyptian Archaeology, sooner or later.

G.A. Gaballa
Secretary General
S.C.A.

BRIEF REPORT ON THE 1998 UMM EL DABADIB PROJECT

Geoffrey, JENKINS, M^C BRIDE,D. and Corinni ROSSI

Due to very limited time as a result of funding cutbacks from the Canadian Government, the first scason of the canadian Institue in Egypt at Dabadib amounted to little more than a very preliminary survey, the results of which are laid out here for the benefit of the Egyptian Antiquities Organization.

Brief Back ground

Ayn Umm Dabadib lies about 38 km north of the village of el-Kharga, close to the scrap which represents the north-western boundary of the Kharga Oasis.

According to Caton-Thompson,[1] the plateau here reaches a height of about 400m above sea level, while the average at the bottom of the wadi, where the settlement lies, is around 130m above sea level. The upper part consists of a steep wall of white chalk, while wadis cut the layers of clays, marls and sandstones of the lower part into narrow sandy valleys, divided from one another by 3-4 km long ridges covered with gravel. In these deep valleys, long "rivers" of blown sand and barchan (or crescent) dunes generate and slowly proceed southward with such a power that, instead of being diverted by the obstacle, they literally climb, cross and descend Gebel Tarif, the large, flat-topped. 300m high isolated massif lying halfway between Ayn Umm Dabadib and el-Kharga.

The existence of the ancient settlement of Ayn Umn Dabadib was known to early travellers and scholars, but nobody has yet published a survey of the archaeological remains which lie in one of the valleys, protected from three sides by the plateau and the ridges, and from the south by a small but impressive fort. One of the most striking features of the site is the subterranean aqueduct: five tunnels cut in the rock along the wadis tapped and conveyed water to the surface for cultivation and the daily needs of the population.

Although many monuments of the Oasis still await complete clarification as to their chronology and function[2], certainly most of the antiquities of the area belong

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(1) Gertrude Caton-Thompson. *Kharga Oasis in Prehistory*, London,1925, p. 12,fig 2.

(2) Scc for example Hugh J.L. Beadnell. An Egyptian oasis of Kharga in the Libyan Desert, London, 1909, p. 98-103.

to the Greco-Roman period. Ayn Umm Dabadib was probably a Roman settlement: the charactcristics of fort and aqueduct, in comparison with other examples in Egypt and the Middle East and other archaeological remains in the Oasis, point to the maximum extent of the Roman Empire as the most likely period for the construction of the most visible monuments. The area was probably occupied well into Christian times, but only proper excavation could provide information about earlier settlers.

Recent damage to the site

The site has recently been damaged by a large front end digger which drove in directly across the desert from the south (the Kharga-Daklah road) accompanied by a Jawa motorcycle by the looks of it. Extensive damage to the Coptic church, the fortified house, and the tombs area were noted. It is most unfortunate that all of our photos during this brief survey were lost due to a defective camera. The Canadian Institute in Egypt now has a digital camera which I hope to use during our next season. It is clear from examination of the damage that the instigators were simply seeking for "treasure" in what they thought were the most likely places. It was of interest to me that, while they smashed into the Coptic church in the fortress complex, they obviously did make efforts to minimize the damage to the plaster on the interior walls.

The aqueduct system at Umm el Dabadib

Of the five tunnels carved through solid bedrock, I selected the one directly north of the remains of the town for closer inspection, partially due to its excellent state of repair and accessibility, but also because I hoped to explore the theory of an underground eistern close to the escarpment itself.

From the escarpment to the village the system runs for some 3150 meters, with a total of 135 access shafts. The depth of the shafts at the lower end is some 4 meters while the last access shaft at the escarpment is over 50 meters deep. It is apparent that as much, perhaps more, work went into digging these access shafts than the actual horizontal tunnel through which the water coursed. A main question of mine concerned the frequency of these vertical shafts: why every 20-30 meters on average? One assumes that constant clearing of silt and debris was required to justify that large amount of additional work. To this day one can walk through this system underground, and there is evidence that the systems have been made to work up into modern times. I walked about one kilometer of this system underground; however, additional personnel and safety equipment are needed to do the job justice.

Another question concerned the occasion for digging them. Dr. Jenkins was of the opinion that this was done as a normal addition to the available water at hand from surface wells. My own idea is that it was done as a response to an impending catastrophe in Roman times as the water table inexplicably dropped. Perhaps one or two previously existed, but their improvement and the addition of others was undertaken to offset a drastic lack of water in the area of the town. With the employment of slave labour in the times this would have been a relatively easy assignment for the Romans who were keen to maintain this pivotal garrison town.

The trade route

We set out to trace the actual route that the monks and cavalrymen in Roman times took from Labaka to Dabadib and hiked across below the escarpment from Labaka all the way to Dabadib. There is a natural shelf that runs most of the way across here, just below the escarpment itself, and before huge wadis and gullies appear, and up this the track can be clearly made out for large sections of the way. The route was confirmed in a defile with the appearance of numerous glyphs and graffiti, some of them Coptic, Latin and hieroglyphic, and prehistoric fertility figures by the looks of them. We noted roughly 30 square meters of graffiti area along the way. This was an important route at the time, leading on to the water at Ain Amur and the Daklah oasis complex.

The fortress

The three story mud-brick fort at Dabadib is a fine example of mud-brick architecture of the times in its complexity and durable design. The overall complex shows much evidence of various layers being added above a core structure. One question to be answered here of course concerns the original builders of the foundation who may in fact have been Persians. The subterranean rooms need to be cleared and the overall mapping of this impressive structure would take many seasons to complete. It is perhaps one of the loveliest structures in the Western desert, set as it is amongst the dunes marching across the flat expanse of ancient irrigated fields, and every effort should be made to protect this structure from further damage from "treasure seekers".

The Coptic church

The church is a part of the fortress complex on the east side and was relatively well-preserved until looters with heavy equipment made a recent appearance there. The entire east entrance of the church was smashed through to gain entry, the earth fill inside scooped out within the walls, and the floor dug up at various places. Of all the places at the site, these people were most interested in and hopeful of finding something at this spot, as they spent considerable time there. The church itself is of an interesting layout and future excavation will undoubtedly reveal a western entry into the fortress area itself. The ground level of the church is quite low in relation to much of the present day fortress and an excavation, west, towards the fortress would be of great interest. The entire layout and position suggests it to be a later addition to the fortress. Coptic and Greek graffiti are to be found on some of the remaining plaster on the walls. A subsequent visit is necessary for proper transcriptions as all our photos of these were unfortunately over-exposed.

Other structures and features of the site

North of the fortress complex up the low rise to the north is a building complex that I have dubbed the "armoury", for it does seem to be strategically located for military purposes with numerous store rooms inside, not at all suited to be some sort of luxurious place of residence. Further north of this is the "temple"(Jenkins) or "fortified house"(McBride), an impressively solid building that has had its main entrance smashed up by the recent vandalisation. The original walls were at a later point reinforced with sloping walls of massive dimensions to make this an effective defensive position. Whether it was domicile of the commandant of the military garrison or a temple remains to be see.

Directly across the wadi from this house toward the jebel that contains the tombs is a curious little square fort, apparently positioned along the lines of one of the underground aqueducts and astride the main trade route heading off to Labaka to the east. It is curious in that it is clearly a military tower built for defensive purposes, replete with a catwalk along the upper ramparts and firing embrasures, and yet it is right below an overhanging escarpment which would render the place ineffective in any sort of assault. I can only conclude it was built there to protect a critical access to an underground watercourse. A future season will have to decide this.

The town itself contains the remains of numerous houses, perhaps home to some 400-800 people at its peak in Roman times. Some houses appear quite substantial

and one or two of these would be well worth detailed examination. Huge pottery dumps around the site promise even more detailed information concerning dates, etc.

To the south of the town and fortress extend the remains of very large irrigated fields indicating that, at its height, the oasis was quite large and self-sustaining. One surface well has been noted to the south-west of the town, of a fairly substantial construction, and it is to be hoped that much might be learned about specific irrigation techniques in this locale through further examination of this area.

To conclude, I must say it is lamentable that we were not able to do more this first scason and we are making every effort to ensure that the next winter season there will be productive. We have identified the most important areas for initial investigation and hope that our efforts can bring understanding to what was certainly a very important town in its day in the Western desert. The C.I.E is also trying to obtain support in Canada for this project, both in its implementation and in the need to protect the site. Umm el Dabadib offers us a fascinating chance to examine life along the southernmost rim of the Roman empire during a time of tremendous religious ferment, when persecuted religious groups were fleeing the towns of the Nile in search of less frequented areas. It is to be hoped that manuscripts of various sorts will turn up to provide the information we need to ascertain the exact function and influence that Dabadib had in its day. Certainly it was major town along the trade route, far more important than Labaka for example, and one that has locked its secrets away within itself to this day.

REPORT OF LUXOR (KHOKHA) THEBAN TOMB N°. 183 (NB-SWMNW)

Karl-J. SEYFRIED

Due to the kind permission granted by the SCA on the 29th of August 1997, the joint Cairo Museum and Heidelberg University Mission was enabled to begin the cleaning, excavating and recording of the Ramesside tomb no. 183 (*Nb-Swmnw*).

The membres of the mission were Prof. Dr. Jan Assmann (Heidelberg), Dr. Mohamed Saleh (Egytian museum), Dr. Karl-J. Seyfried (Heidelberg), Egytologists; Mr.Abd el-Rahman Ahmed Hassan (representive of the SCA, Luxor) ; Dr. Eva Hofman (Heidelberg), art historian and photographer); and miss Sabine Kubisch and miss Nadine Möller (Heisdelberg), epigraphers.

The work of the mission started withsorting and recording of about 350 sand and limestone fragments opread on the floor of the broad and longitudinal hall of the tomb. These stone fragments seemed to belong to several pillars adorned with three-dimensional statues which originally flanked the sides of the (second) courtyard of the tomb, (cf. fig. 1). The sorting, drawing and partially photographing of this unexpected mass of fragments lasted about three weeks.

The second task of the mission consisted in searching for the boundary walls of a supposed (first) and an existing (second) courtyard. This soon proved to be difficult for in the midst of these supposed courtyards a modern-though unused-complex of two houses prevented further excavating or even clearing. Thanks to the efforts of the local authorities (inspectorate office in cooperation with the city council) this problem should be solved in the course of this year. Nevertheless we were able to detect the northern and parts of the eastern enclosure walls of the (second) courtyard. Quite unexspectedly these walls proved to be decorated in painted relief though not in a very good state of preservation.

Thanks to the efforts and the advice given to our mission by Mr. Kamil Ambula (Dept. of Restoration, SCA Cairo), we were able to restore and strengthen these decorations after copying them at the scale of 1:1 and photographing. The photographic recording was repeated after this process. The decoration shows scenes of the so-called "daily life" (fishing and fowling, collecting and treatment of grapes and a cattle account), a combination which is rather uncommon for the

Ramesside period. (cf. Pl. I, a-b). After the final recording these scenes were walled in again in order to protect them against normal deterioration due to rain, sun and wind and especially to protect them against any falling stones and bricks resulting from the exspected pull down of the modern house complex standing in the immediate vicinity in between the courtyards.

The third task consisted of a first photographic recording of the complete decoration of the tomb. This was fully accomplished, except of some parts of the ceiling in the longitudinal hall, which need further cleaning and restoration in the second season (probably. in spring 1999).

The fourth task, consisting of the epigraphic recording of scenes and texts, was started very successfully. All inscriptions in the courtyard (except some hard to reach parts on the north wall) and all texts and scenes in the broad hall were copied at the scale of 1:1 in facsimile drawings. For the coming season only the texts of the entrance passage, the scenes and texts of the entrance to the longitudinal hall, the scenes in this hall itself and the representations in the chapel remain to be copied.

The fifth and final task consisted of cleaning the main burial shaft which lead from the chapel via a sloping-passage to the substructure of the tomb. As soon revealed, the structure of the Ramesside period runs into an older one (probably from the XVIII[th] dynasty) and Nebsumenu made use of the older subterranean efforts of his predecessor. Parts of the burial shaft and the sarcophagus chamber were still in use in later times. This is proved by fragments of objects-mainly tiny pieces of cartonage of the Third Intermediate period - and the presence of about 45 individuals. Some of the mummy-bandages torn to small pieces by ancient plundes belonging to these later burials, showed traces of black ink inscriptions in semi-hieratic and hieratic style, (probably captions of the Book of the Dead and other short magic spells). They remain to be drawn and photographed in the coming season.

There remains also the question of to whom the quantitative by very impressive XVIII[th] dynasty burial structure (sloping passages with more than 40m extension as detected so far and an elaborated burial chamber), which was used by Nebsumenu, originally belonged. The only XVIII[th] dynasty tomb of a greater size in the immediate neighbourhood known at the present is the tomb of Amenemhet-Surer

(TT 48). But it seems to be impossible to connect "TT 183 to this structure due to the difference in height. (cf. the sketch plan in fig. 1). Therefore it remains for the next season to clear the debris above the tomb proper in order to find the original beginning of this shaft's entrance.

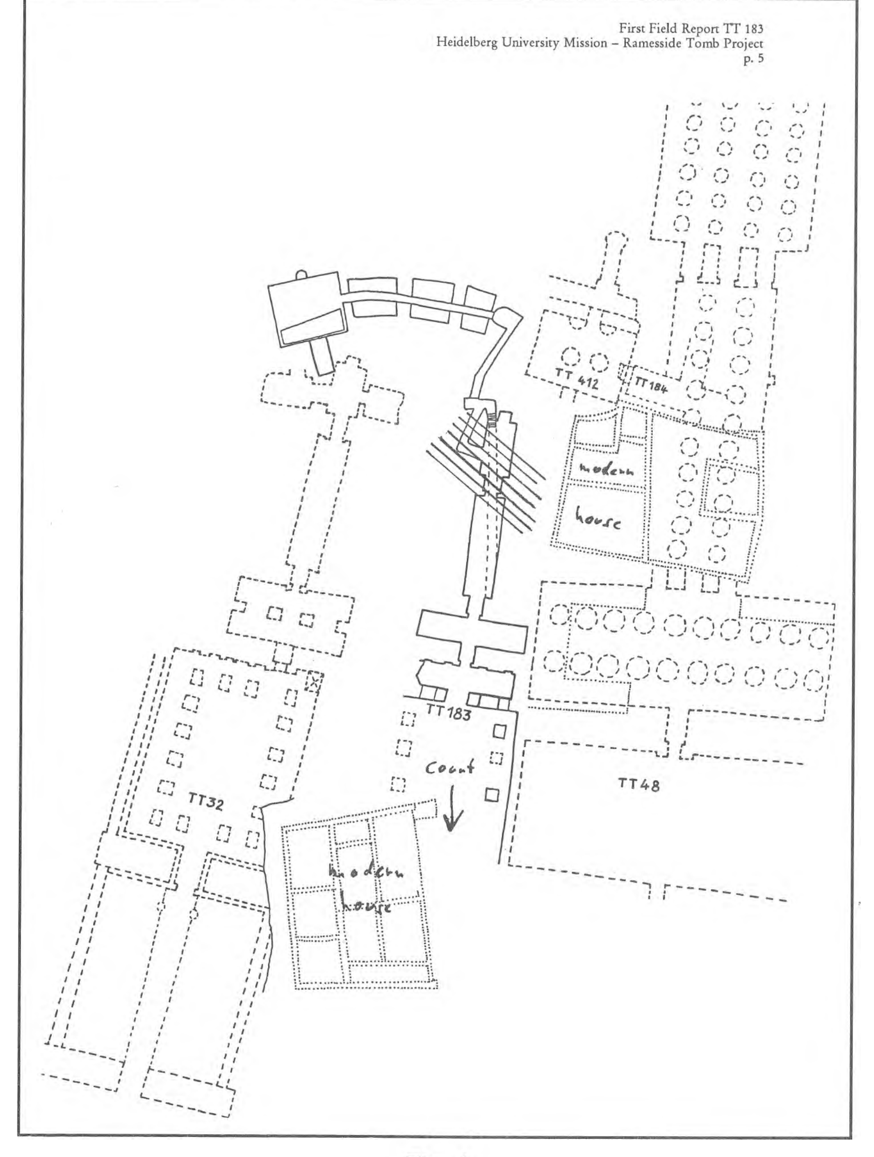


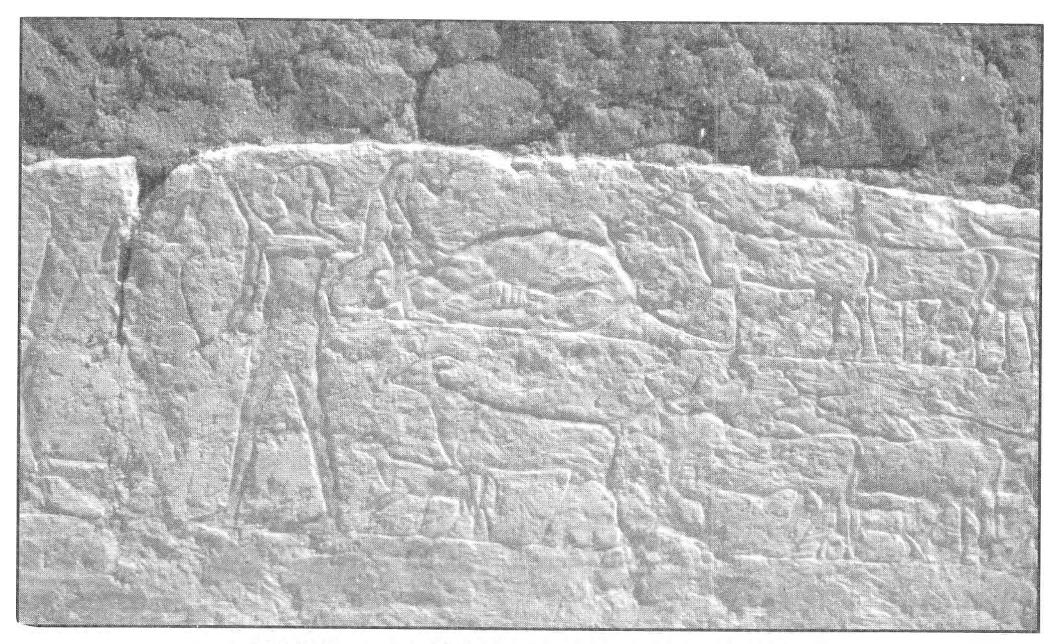
Fig. 1

Judging from published plans it seems possible that it might belong to TT 412 descending from the courtyard of this tomb which is unexcavated and also occupied by a modern house. This hypothesis has to be proved if possible in the next campaign work "above" TT 183 (i.e. probably in front of TT 412), that means in the area used by the inhabitants of the modern house as a threshing place and rubbish dump (marked in the attached sketch fig.1), has to be done. There also remains the question of a possible superstructure of the tomb of Nebsumenu, which should have the shape of a (mudbrick) pyramid or the like.

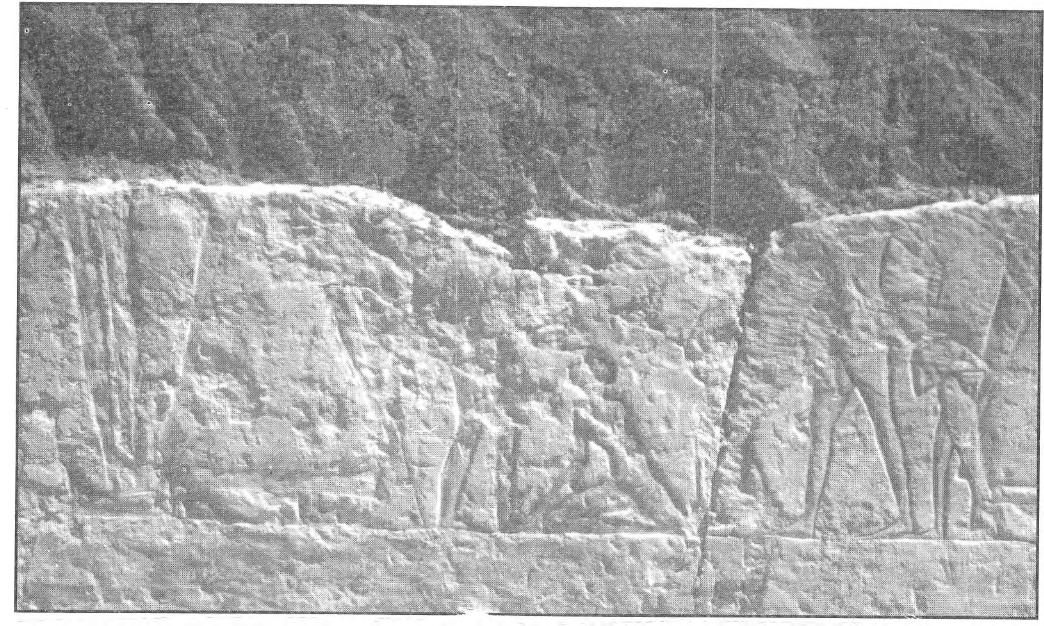
There have been no object finds of great importance in this season's work, except for the already mentioned sand stone and limestone fragments probably belonging to the two(?) decorated courtyards, which have been stored in an empty shaft of the tomb for further study some inscribed mummy-bandages and inscribed shabti fragments. These study objects have been collected in a closed and sealed wooden box inside the tomb for further examination in the next season. The more important objects (5 items) consisting of statue fragments from the courtyard and a lower right part of a small stela have been put in a separate wooden box in order to be studied again. We would propose the items mentioned for official registration after the final studies in the next season.

Finally all the members of the mission would like to thank offer cordial for the kind support given to us again in this season: the members of the High Committee for their ceaseless encourragement and support. especially Dr. Mohamed el-Soghir, Mr. Mohamed el Bealy, Mr. Sabri, and most of all to the inspector attached to our mission Mr. Abder-Rahman Ahmed Hassan, whose never ceasing helpfullness and friendly kindness was not only a great support for our work in the tomb itself but made our stay in Luxor a most pleasant and unforgetable one.

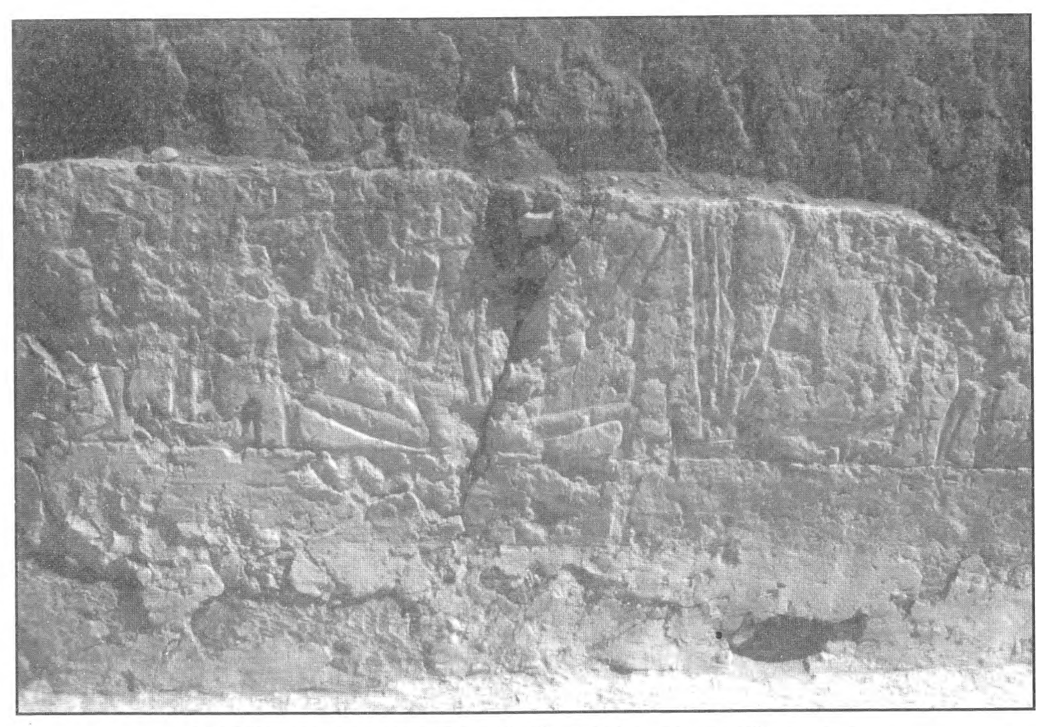
All the persons mentioned, including our workmen, headed by reis Jussef Abdallah Mohamed, deserve our deepest thanks and gratitude.



a- TT 183, courtyard (north wall). Presenting of cattle.



b- TT 183, courtyard (north wall). Receiving of taxes.



TT 183, courtyard (north wall). Harvesting grapes. Winepress.

THE EPIGRAPHIC SURVEY OF THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO 1997-1998

W. Raymond JOHNSON

On April 15, 1998, the Epigraphic Survey of the Oriental Institute of the University of Chicago completed its seventy-fourth season. The documentation efforts of the Survey this year were concentrated at the temple of Amun at Medinet Habu, where the inking and collating of drawings continued in the painted chapels of Hatshepsut and Tuthmosis III, and conservation was initiated on the rooftop. At Luxor Temple reference photography continued in the Colonnade Hall and Amenhotep III sun court, and conservation was resumed on block fragments in the southeast blockyard. The Survey's next volume, *Reliefs and Inscriptions at Luxor Temple Volume 2: The Facade, Portals, Upper Registers, Columns, Marginalia, and Statuary of the Colonnade, Hall*, received the final editing back in Chicago and will be published this spring.

Temple of Amun at Medinet Habu:

The artists and epigraphers continued penciling, inking, and correcting drawings of the reliefs located in the six painted chapels of the temple of Amun, on the pillars that surround the bark sanctuary, as well as on the bark sanctuary itself. Eight drawings were penciled at the wall by the artists, mostly in preparation for work over the summer. Fifty-two drawings were checked at the wall by the epigraphers, most of which were corrected by the artists, and nine drawings received approval for publication (seven more await the final Director's Check). The majority of the drawings of the painted chapels of Hatshepsut and their eastern facade, the earliest portion of the Tuthmoside temple, have now been successfully completed and collated (see Fig. 1), and will be published in the first volume projected for the Temple of Amun at Medinet Habu. The second volume in the series will be devoted to the Thutmoside bark sanctuary area and miscellaneous graffiti, currently underway. The third volume will document the Kushite (25th Dynasty) additions to the small temple. This season Staff Photographer Yarko

Kobylecky assisted by Ellie Smith finished the photography of the Kushite pylons in preparation for the production of drawing enlargements for that volume (see Pl. I).

The 1997/1998 season saw the second year of a five-year grant graciously approved by the Supreme Council of Antiquities and the Egyptian Antiquities Project of the American Research Center, for conservation of the Thutmoside temple at Medinet Habu and its later additions. The first phase of the project last year focused on the foundations of the Ptolemaic addition to the east, made up of over four hundred reused Kushite-period blocks (as well as some early Ptolemaic blocks), half of which preserve identifiable decoration, and many of which were suffering from salt efflorescence. Photographer Yarko Kobylecky and Egyptologist/ artist Christina Di Cerbo carefully photographed, measured, and plotted all of the exposed foundations and individual decorated blocks as well as the sandstone walls of two Kushite-period tombs through which the Ptolemaic foundations had been laid. Conservator Hiroko Kariya consolidated isolated friable surfaces and flaking paint on thirty blocks, and placed crack monitoring devices on the walls to monitor any future movement. As the documentation was finished trench by trench, stone cutter Dany Roy and Hiroko supervised the reburial of the foundations; this stabilized the environment of the blocks and stopped the migration of the salts. Further analysis of the reused block photographs and drawings will take place over the next few seasons.

The 1997/1998 season's conservation work focused on the rooftop of the Thutmoside temple, over the back painted chapels and bark sanctuary. Torrential rainstorms in recent years had penetrated the back sanctuary in two areas, causing staining of the painted reliefs and the migration of salts trapped in the sandstone. The rains had also caused mud from the roof to wash over the south wall of the bark sanctuary, obscuring carved details in several areas.

Examination on the rooftop revealed that the leaking roof was a problem even in the Ptolemaic Period. Settling of the structure due to improper foundations had caused the roofblocks to shift almost 20 centimeters, resulting in gaps between the blocks that had to be repaired even then. Ptolemy VIII undertook the task of restoration, raised the roof of the bark sanctuary, and added an upper two courses

of stone, on the lower of which he carved a marginal inscription which names him. At the same time he repaired the roof blocks and sealed the repairs with a veneer of thin stone slabs over the entire roof which directed rainwater to water spouts in the roof; the veneer keys into Ptolemy VIII's new stone courses and is contemporary with them. In most areas this stone veneer is now missing, but marks on the original roof blocks often indicate where the blocks were laid.

Stone cutter Dany Roy supervised the careful cleaning of all of the cracks between the stone roof blocks with a compressor and vacuum cleaner, and sealed the roof over the entire back sanctuary area with a mortar compound tempered with crushed brick for lightness and strength, utilized in restoration work at Karnak and approved by the SCA and EAP. Before the application of the mortar, Christina Di Cerbo planned all of the roofblocks and plotted all of the details on a master plan of the entire roof. She took special care to plot the marks indicating where the stone veneer blocks had been laid but are now missing, and also documented the position of the roughly forty graffiti carved on the roof. Photographer Yarko Kobylecky photographed the roof areas before, during, and after cleaning and infilling, including the graffiti.

Luxor Temple:

This season marked the third year of a five-year grant generously approved by the Supreme Council of Antiquities and the Egyptian Antiquities Project of the American Research Center, for the treatment and consolidation of deteriorating decorated stone fragments at Luxor Temple. Conservator Dr. John Stewart returned for a week to consult with Hiroko Kariya in the continuation of the project. All one thousand, five hundred and forty fragments were surveyed and recorded on our computer database. Ninety-two sandstone blocks were physically strengthened with the Wacker OH consolidant in the expanded outdoor laboratory, and provision was made for more permanent conservation facilities and protected storage space that will be set up next season. Thirty-eight additional fragments scheduled for future treatment were placed on a special, covered platform which will protect them from rainfall and wind erosion. Forty smaller deteriorating fragments were placed on covered tables and shelves. With the kind permission of

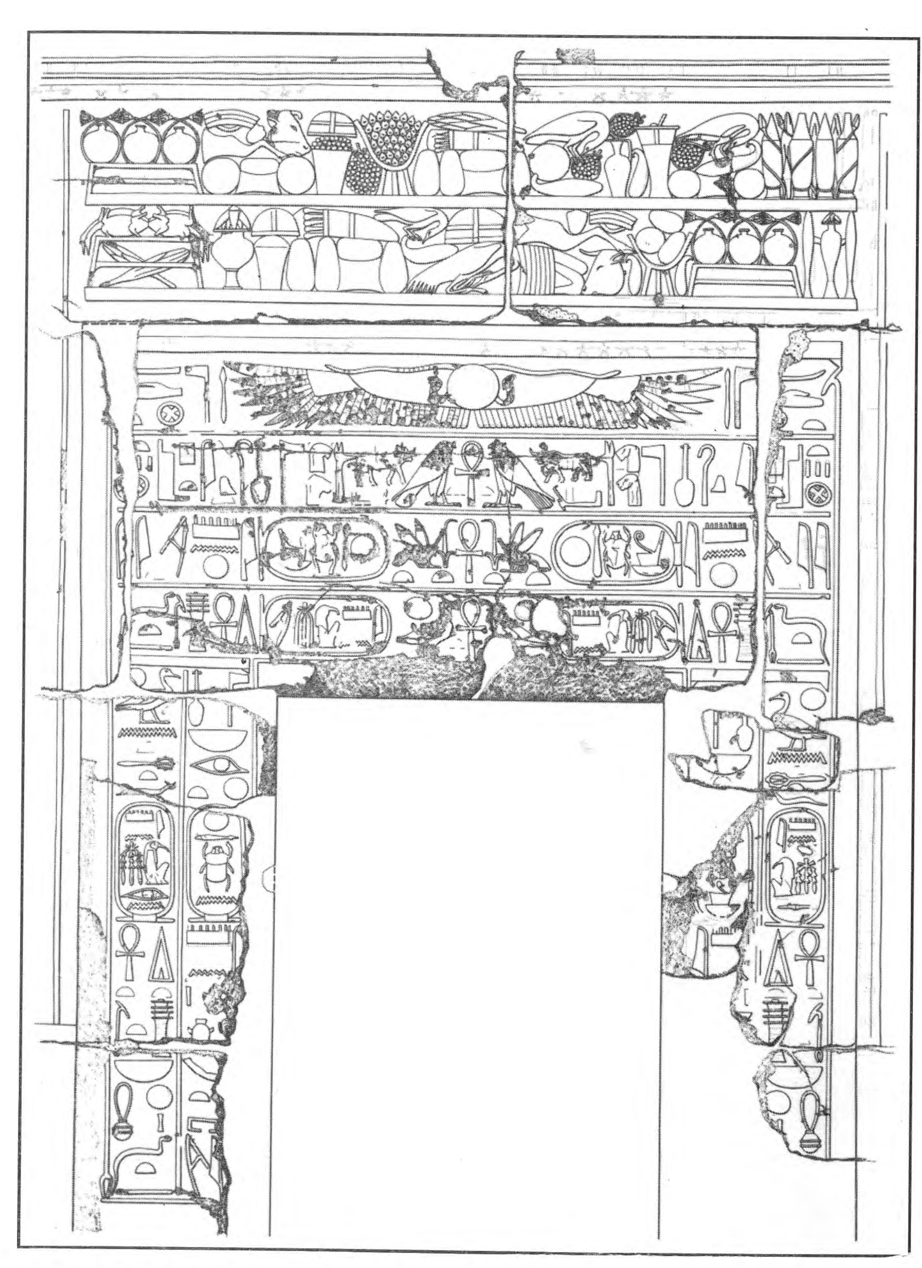
the Supreme Council of Antiquities, samples from the undecorated backs of twelve fragments were taken for analysis to characterize stone geology, decay agents (i.e. salt), and effectiveness of the treatment. The first group of seven samples was sent to the Engineering Center for Archaeology and Environment at Cairo University.

Unusually high levels of salt-laden groundwater at Luxor temple over last summer and during this season resulted in increased salt efflorescence on the lower walls of the Colonnade Hall and dramatic deterioration of the column bases. Yarko Kobylecky took reference photographs of the columns and walls to compare with earlier photographs of the same areas to help us guage the rate of decay, and to assist in determining what might be done to rectify this problem. He also took reference photographs of the eastern two rows of columns in the Amenhotep III sun court, restored last spring.

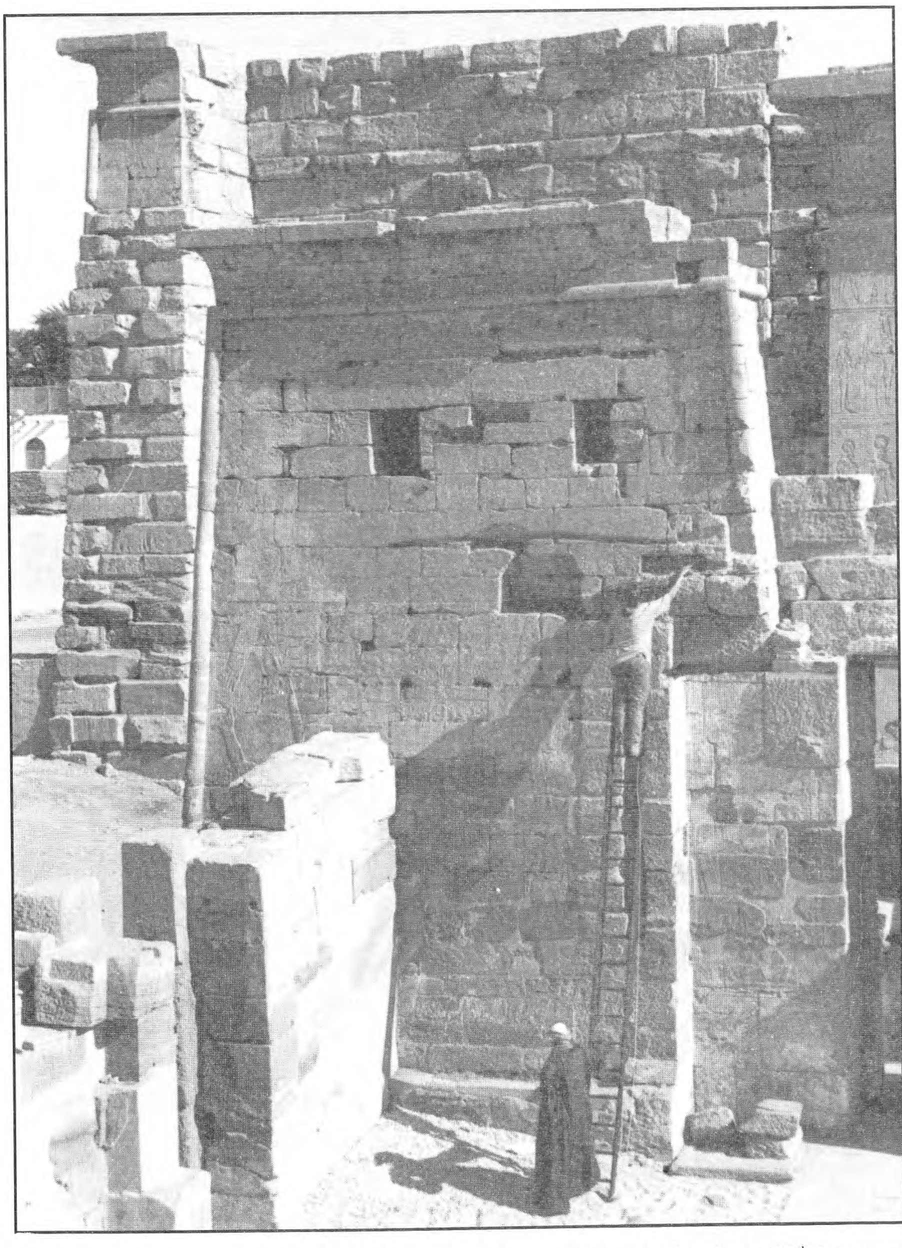
In February stone conservator Ellen Pearlstein returned to continue the cleaning of the colossal indurated-limestone statues in the Colonnade Hall, concentrating this season on the seated king on the east side. It was decided that two fragments of the statue, an arm section and part of the lower face would not be restored at this time. Ellen refined the infill around the face of the large-dyad goddess Mut on the west (see Pl. II), which the Epigraphic Survey in cooperation with the Supreme Council of Egyptian Antiquities and the Egyptian Museum, Cairo, rejoined to its body in January of 1997. Ellen started cleaning the lower section of the small Amun and Mut dyad on the east side, exposing a Coptic cross engraved on the goddess's knees.

The professional staff this season, besides the field director, consisted of Dr. John Darnell as epigrapher; Deborah Darnell as epigrapher and librarian; Ted Castle as epigrapher; Tina Di Cerbo, Margaret De Jong, and Susan Osgood as artists; Yarko Kobylecky and Susan Lezon as photographers; Ahmed Harfoush as administrator/ accountant; Jill Carlotta Maher as assistant to the director; Elinor Smith and Nan Ray as assistants for the library and photograph archives; and Saleh Shehat Suleiman as chief engineer. Dr. John Stewart, Hiroko Kariya, and Dr. Ellen Pearlstein worked with us as stone conservators, and Dany Roy as stone cutter. I wish to express warmest thanks for the supportive presence of Dr. Henri Riad, Egyptologist in residence for the season. As in the past, numerous members of the

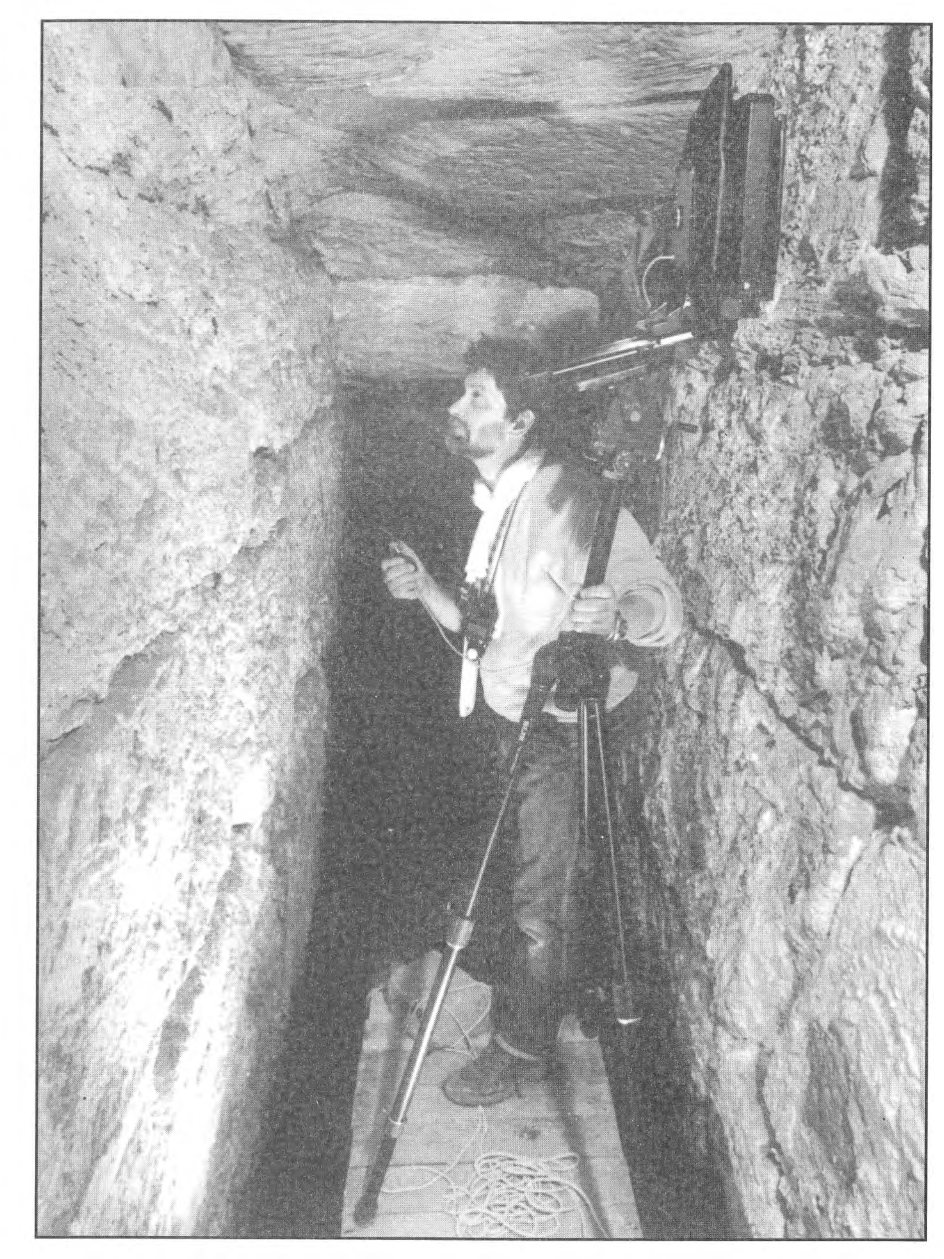
Supreme Council of Antiquities kindly assisted us during our work this season, and to them we owe a special debt of thanks: Prof. Dr. G. A. Gaballa, Secretary General; Dr. Mohamed el-Saghir, General Director of Pharaonic Monuments in the Nile Valley; Dr. Mohamed Nasr, General Director of Antiquities for Upper Egypt; Dr. Sabry Abdel Aziz, General Director for the West Bank of Luxor; and Mme. Nawal, Chief Inspector of Luxor Temple. Sincerest thanks and best wishes to all.



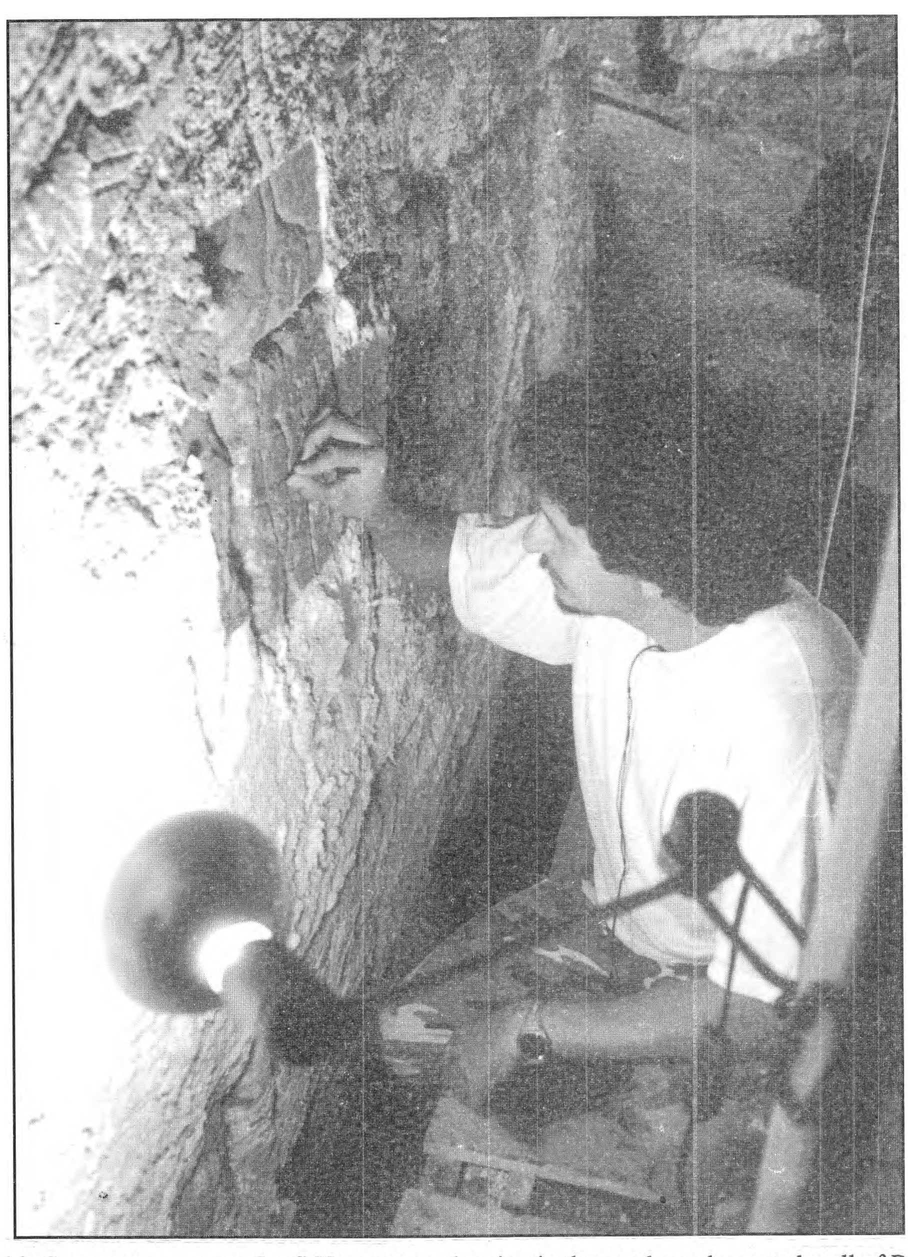
Inscribed doorway leading from sanctuary Room I to Room IV, small temple of Amun at Medinet Habu, time of Hatshepsut and Thutmosis III. Facsimile drawing by Susan Osgood.



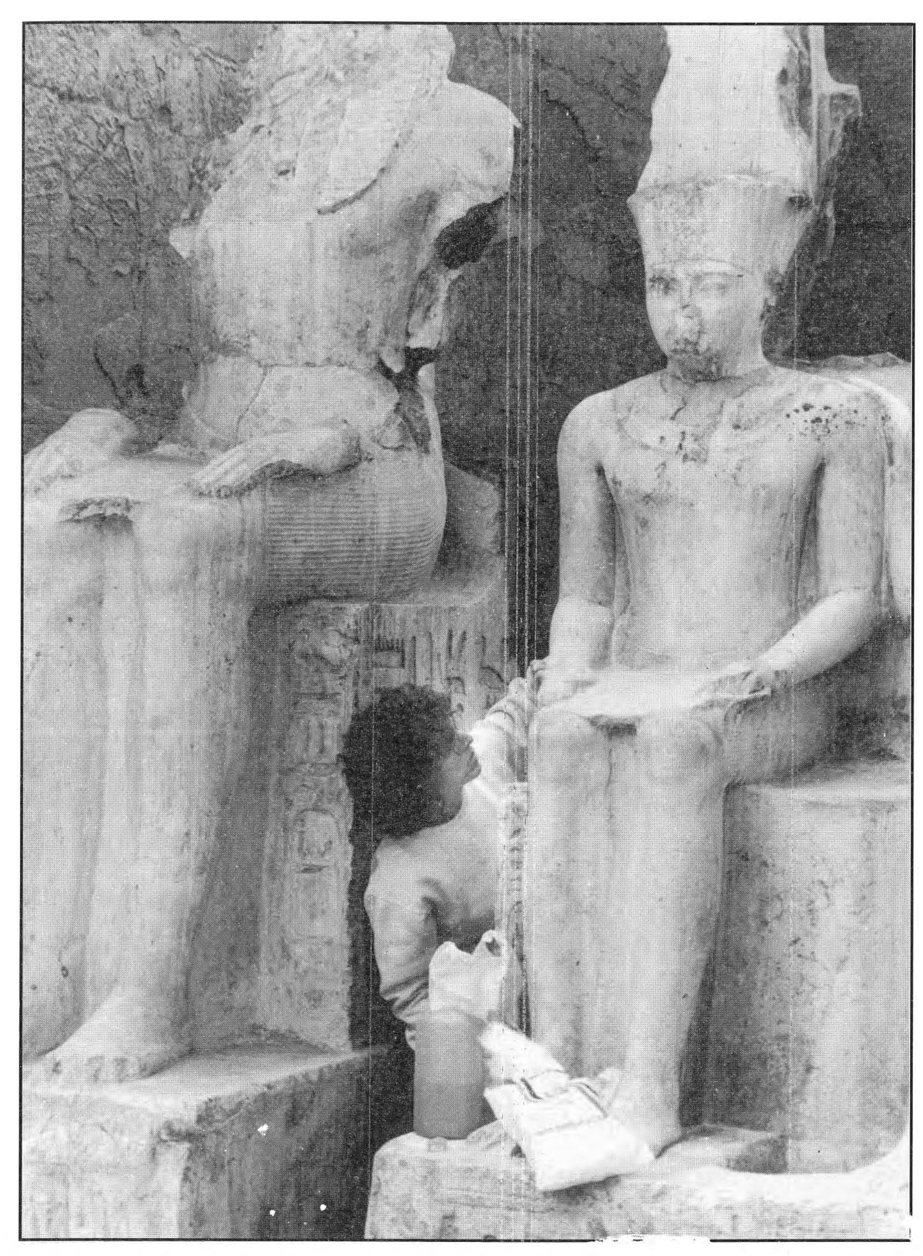
Epigraphic Survey Photographer Yarko kobylecky photographing the Kushite (25th Dynasty) pylon, small Amun temple, Medinet Habu.



Epigraphic Survey Photographer Yarko Kobylecky photographing in the southern decorated well of Ramesses III, Medinet Habu.



Epigraphic Survey conservator Lotfi Hassan test cleaning in the southern decoreted well of Ramesses III, Medinet Habu.



Conservetor Dr. Ellen Pearlstein adjusts the infill of the face of the goddess Mut, which she cleaned and restored last season. Intureted- limestone, part of a colossal dyad of Amun and Mut, Colonnade Hall, Luxor Temple.

Report on work at Tell EL-Amarna, Spring 1998

Bary KEMP

The season ran from From February 23rd to April 15th. The expedition staff consisted of B. Kemp (field director), Ann Cornwell (registration), Surésh Dhargalkar (architectural conservation), Lucia Evans (registration), Jane Faiers (Late Roman pottery), Rainer Gerisch (charcoal), Angela McDonald (pottery drawing), Dr John MacGinnis (archaeologist), Gwilym Owen (photography), Dr Evgenia Panagiotakopoulou (insects), Gillian pyke (Late Roman pottery), Dr Pamela Rose (pottery), Dr Margaret Serpico (resins), Dr Katherine Smith (plant remains), Dr Katherine Spence (North Palace), Dr Benjamin Stern (pottery). The Antiquities Organization was represented by Inspector of Antiquities Aly El-Bakry, to whom many Minia Inspectorate, as well as to the Supreme Council of Antiquities for granting permission for the work to take place.

Area south of the Great Palace

In 1996/7 two short season were spent re-examining the remains of the two stonce and brick buildings which adjoined the Great Plalace on its southern side. Now the next step has been taken of extending the area of examination southwards, beyond the limits of Pendlebury's clearances. Old plans and aerial photographs show a broad east-west strip of open ground immediately to the south, followed by the walls of a huge set of compounds (O43.1) which seem to have been arranged to face east and west, in the latter direction along an axis which ran at a marked angle from that of the Central City. However, the wall outlines planned in the 19 th century also suggest that the westernmost of the two stones and brick buildings was cut off by a major wall from everything else in this area. This makes the plan hard to understand, particulary in respect of the possible existence of a continuation southwards of Royal Rood.

The condition of the ground in this area has been much affected by being used for agricultural storage and the tethering of farm animals over the years. Barely any brickwork is now visible at all. The excavation was laid out over two sets of five-metre squares belonging to the grid established in September 1996. One set ran down the line of the northern wall of the large compound on the south (043.1). Although croded to an extreme degree the foundations of this wall were picked up intermittently over a length of 55 metres, to a corner which is likely to have been the north-west corner of the building. The regular occurrence of sherds from

amphorae in the pottery recovered strengthens the case for regarding the building as having served in part, for storage.

The other set of squares lay to the north, on a north-south line which was intended to investigate the ground in front of the larger of the two stone buildings (042.1) . This had the plan of a fairly conventional temple, with a portico of large columns. What this season' s excavation has now revealed is that it also possessed a large forecourt, of mud-brick walls and paved with bricks originally provided with a pylon-like entrance and with stonework to reinforce the outer corners. Contrary to the hints in the 19th-century sketch maps, however, nothing connected it with the huge building (043.1) to the south. This lay across the other side of a wide space .

An important question is what lay yet further to the west? It has always been possible to imagine the city continuing westwards across the lower ground which is now occupied by fields. Undoubtedly the Great Palace itself did, and a drawing in the tomb of Maya (n°.14) implies that it ran to the river's edge. Excavation this season over a further 15 metres to the west has, however, failed to detect any signs of brickwork. A more extensive pattern of westwards trenching is needed to ascertain if anything of the city does actually survive in this direction, but, for the moment, an alternative hypothesis can be entertained, that the angled front of the large building to the south (043.1) is itself the actual frontage to the city, separated by a broad strip of open desert from a river bank which lay not much further away. Temple 042.1, whose purpose we can only guess at (was it, for example, for the cult of a statue of the king?), would then have been there as part of the layout of Amarna's waterfront.

Small Aten Temple

Mr Dhargalkar supervised the continuation of the project to lay out in stone the outlines of the temple sanctuary. I am happy to report that, by the time of his departure, the front of the sanctuary (the forecourt, portico foundations and stone pylon) was finished. The courtyard walls have been built to two courses of stone in height, and the foundations filled in to near the top of the second course. The outlines of the positions taken by the colossal columns have been marked similarly, The north and south wing walls, as well as the pylon lying behind, have been marked out with three courses and only the insides filled to the top, leaving these parts standing above the level of the fill. A good deal of time has also been spent on improving the finish, including the "distressing" of all exposed mortar joints.

The rear part of the sanctuary will be treated similary, but already most of the stonework for the rear has now been laid and the fill has been almost completed in the outer parts.

The route to the sanctuary passed through three pairs of pylons built mud bricks, the second and third pairs much ruined. As a way of emphasising the processional nature of the route, the inside edges of these pylons, which define the gateways, have been built up with new mud bricks.

Shortly before this work ended it was visited by a large delegation which included Dr G. A. Gaballa, Secretary-General of the SCA, and HE Mostafa Abd el-Qadr, the Governor of el-Minia Province, as well as Mr Mahmoud Hamza and many of the inspectors of el-Minia inspectorate and a large Egyptian press corps. They appeared well pleased with what they saw.

North Palace

The selective re-examination of the North Palace took in four areas in the central and western sectors and was done under the supervision of Drs K. Spence and J. Mac Ginnis. In 1997 the central gateway between the first and second courtyards was cleared and revealed the foundations of a substantial stone structure. This year the door to the north of this feature was cleared. This revealed the well preserved gypsum foundations of the doorway itself and of two rectangular features in front of the door. A number of mason's were imprinted in the gypsum and two undecorated stone blocks remained in *situ*. Many tiny fragments of gold leaf were recovered around the gateway, suggesting that it must have been a highly ornate and gilded construction. Several post-holes, perhaps for scaffolding, were excavated around the rectangular foundations in front of the doorway. The fill of one contained brown quartzite chippings, suggesting that the foundations were for a pair of statues to flank the entrance.

In the rear court last year's excavation was expanded in an endeavour to clarify the nature of the large depression which occupies much of it. The result was to confirm that the base of the court lay at least 6 metres below the level of the surrounding chambers.

The south-west court of the North Palace is particulary poorly presrved, but the plans of the 1920s excavations nevertheless show an additional major wall which does not relate to the general plan of the court. Traces of this wall were located again and examined in two places, and it was found to be later than some of the adjacent walls, though still of the Amarna Period. However, others of the walls

which appear, from the old plans, to be part of the original layout of the palace now seem to belong with this later and so may therefore represent a change in the overall plan of this area.

The north-west corner of the palace was also re-examined, revealing that the mud-brick floor of the Altar Court is built on a layer of sandy fill approximately one metre deep. Beneath this fill is a mud layer which has traces of colour on its surface. It is not yet clear whether this layer is an earlier floor or a constructional surface associated with the walls of the courtyard. The sandy fill produced two faience moulds, fragments of bowls with pigments and, for the first time at the North palace, a substantial amount of pottery.

Field photography

Mr G. Owen continued his photography in the tombs at Amarna, with a series of pictures in the North Tombs. Through the generosity of the Amarna Research Foundation the expedition acquired an 18-foot helium balloon for photography. Mr Owen flew it successfully over selected parts of the site, including the various pieces of fieldwork, on several occasions.

Research at the house

Post-excavation work featured large, the principal areas of study being: refinements to and further drawings for the Eighteenth Dynasty pottery corpus and for the Late Roman pottery corpus (second stage); special attention on Canaanite amphorae and to resinbearing sherds; microscope stude of charcoal to determine wood species, plant remainof the Late Roman period, and insect remains of both periods represented at Amarna ; study of statue fragments of the Amarna Period.

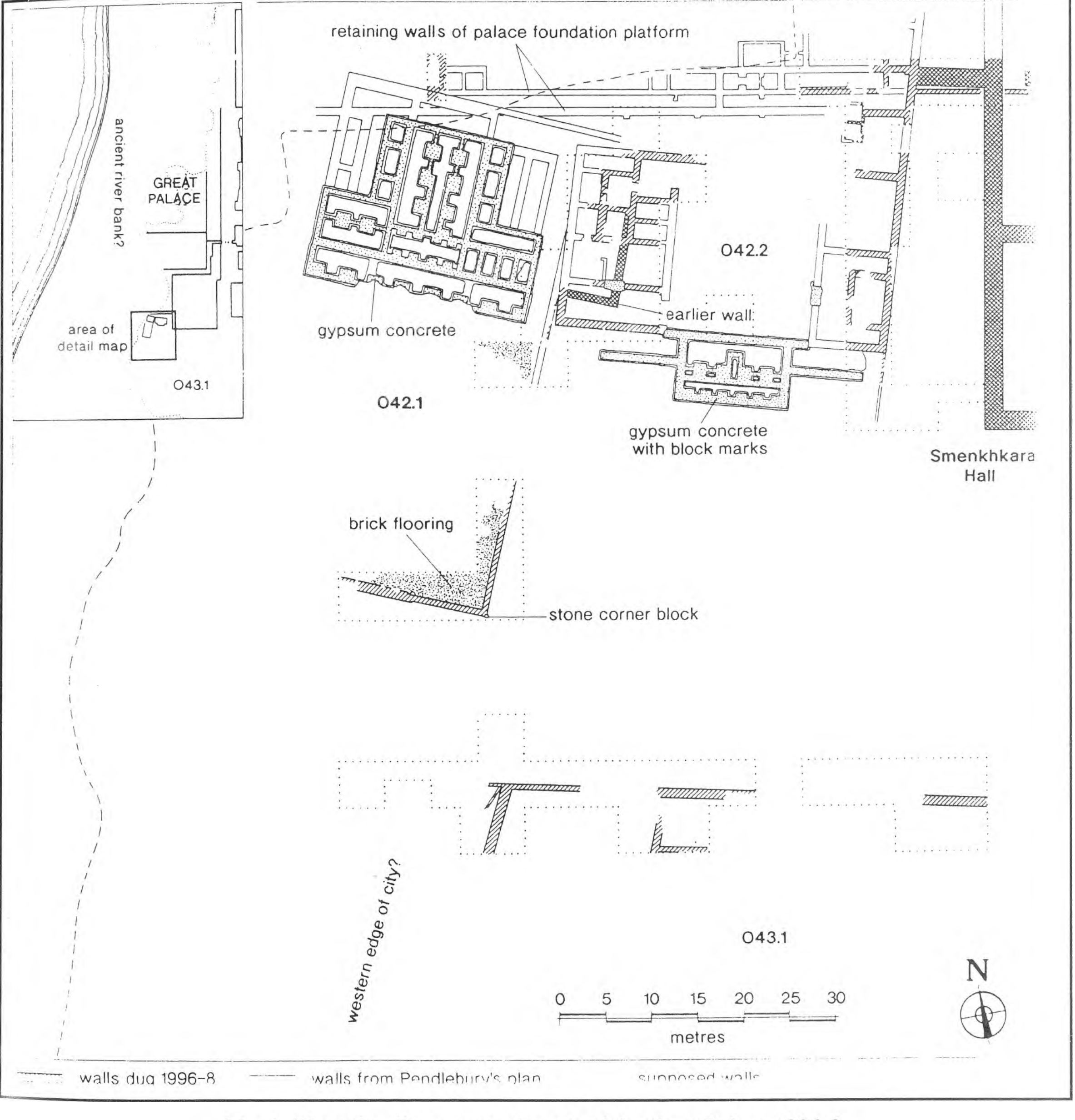


Fig. 1- Plan of walls uncovered south of the Great Palace.1996-8.

REPORT ON THE ACTIVITY OF THE RUSSIAN ARCHAEOLOGICAL MISSION AT GIZA, TOMB G 7948, EAST FIELD, DURING THE SEASON 1998

Eleonora KORMYSHEVA

The work of the Russian archaeological mission (Institute of Oriental Studies, Moscow, Russian Academy of Sciences) in the tomb G7948 at Giza, East field, was conducted by Prof. Dr. Eleonora Kormysheva (Director of the mission), Mikhail Tchegodaev (archaeologist), Dr. Olga Tomachevitch (epigraphist), Dr. Josef Dorner (surveyor), Peter Janosi (archaeologist), Dr. Myriam Wissa (lithologist). the Egyptian Antiquities Organization was represented by Hesham Nasser Kedr, inspector of Giza. The work lasted from the 25th of March up to the 15th of May 1998. The activity of the season was concentrated on the funerary chamber of the rock cut tomb of *Khafreankh*, which had not been completely cleaned last season, on surveying the area, studying the pottery, bones and stones, recording the reliefs, and studying the inscriptions. In the process of surveying tomb G 7948 the necessary topographical data were obtained and the new plan of the tomb was made by Dr. Josef Dorner and Dr. Peter Janosi (see Figs. 1 - 3). The disposition of the tomb in the area was determined with a theodolite. The tomb was marked on a map (see Fig. 4). During the topographical investigation of the tomb a new shaft (Osh), situated immediately to the north of the entrance and sided with the outer wall of the tomb G 7948, was accidentally found.

The Tomb of Khafreankh

During the season 1998 the iconographical and epigraphical study of the offering chapel of the tomb of *Khafreankh* was continued (see Figs. 1, 2). The copies of several reliefs and scenes were again recorded and checked. The tomb was measured and the principal points for the plan were determined as well. The results are to be summarized in the following way. The size of the entrance doorway to the tomb: width 1.14m, height 2.45m. The door is decorated on both sides with the figures of the deceased and his children. Each major figure is oriented towards the doorway to confront visitors entering the tomb. On the left side there are two miniature figures of naked youths touching each other by hands.

Fig. 1

Above the tomb's owner there are inscriptions with the title of *Khafreankh* and the names of his sons *Userkau* and *Khafreankh*. On the right side there is a figure of *Khafreankh* with the indication to his high position. He is represented as a corpulent man dressed in on animal skin with an additional title *rḫ nśwt ḥś n nb.f,* accompanied by his eldest daughter *Djesefka*. The entrance drum is not at its original place. Now it is in Berlin, where it was removed by R. Lepsius, according to his notes. The size of the space destined for an entrance drum: length 1.22m; depth 0,38m; height 0.33m. According to the results of surveying, the plan of the entrance and dispositions of the figures on the plans were precised.

The remains of the former northern wall are the following: western part 0.18m wide, 2.48m high; eastern part 0.32m wide, 2.46m high. The supposed length of the former northern wall is 2. 96m. The actual distance from the northern corner of the western wall up to the corner of the doorway is 3.11m. Investigation of the remains of the former northern wall shows traces of the decoration of the swampland-scene. its eastern corner contains the figures of two birds, an animal and papyrus plants. On the opposite (western) corner there are traces of a human figure in as attitude looking to the east and a man supporting a boat. Such representations allow us to as certain that the wall originally was decorated with a swamp-scene. The rest of the decoration is quite similar to that from the Medum tomb.

The eastern wall of the tomb (5.80 m long, height of the northern corner 2.53m, southern corner 2.87m) contains the representation of two men *lteti* and *Khafreankh* depicted following each other. A servant, whose figure is diminished, is has represented in front of him with a sunshade in his hands. *Khafreankh* is represented overlooking the scribes recording an animal count. On the upper register of the wall there is a representation of boats sailing to the west, which is typical of similar scenes in private tombs. Agricultural scenes are shown on the lower registers, namely, heaping grain, catching fowl, and netting scenes. Different kinds of fishes are represented on the lower register at the bottom.

Iteti, who accompanies *Khafreankh,* possessed the title *śn.f n ḏt.f.* According to the inscription he was an inspector of the *wab*-priests of the Great Pyramid of Khephren. His burial is also in Giza, mastaba 7391. Probably *Herimeru.* who was buried in the tamb *Khafreankh*, is also represented in the tomb of *Iteti*. Anyhow one of the representations in of *Iteti's* tomb contains such a name and the title-*rḫ*

nśwt. In the tomb of *Khafreankh* the man with this name is buried with his wife *Ishepet*. Both are represented on the false-door stela seating at the table.

The western wall (length 7.17m, height of the southern corner 2.96m, height of the northern corner 2.48m) contains a decoration where the deceased is represented as a major figure, and the miniature figure of his son as a naked youth, bearing the same name *Khafreankh,* is represented in front of him. *Khafreankh* is depicted overlooking his three sons, having the titles of the scribes. the upper register contains the figures of men bringing hyenas. They are depicted above the niche, where the rock-cut standing statue of the deceased is accurately cut. On the left side of the niche there are figures of offering bringers *en creux*, names of offerings and the name of *Khafreankh*. All of them are represented moving inside the false door. On the right side there are women's figures and fragments of two male figures, represented in profile in raised relief. Probably there is a representation of *Khafreankh* or one of his relative and his wife. Both of them are represented receiving offerings.

The inner sides of the false-door of *Khafreankh* are inscribed with hieroglyphs. The inscriptions are partly damaged, and contained the offering-list. The niche (0.53m deep 0.68m wide) is at a distance of 1.10m from the eastern corner of the southern wall. The five false-doors contain five lintels, and three false-door stelae. Only four lintels, partly damaged, are in place. The drum of the false-doors stelae contain the names *Khafreankh* (twice), the name of his wife *Herenka*, and the name of the women *Ishepet*.

Behind the false doors of *Herenka*, and *Herimeru* and *Ishepet* (both are partially broken), there is a rectangular space of irregular from. its size 2.70m (east part), 2.62 m (west part) and 1.10m. (width of both sides). Its height is 2.02m. (see Fig. 2, U). Its ceiling contains an open space 0.76 x 0.85m. On the western side of this space there are four little steps similar to those on the sides of shafts. The parpose of this space is not clear. Two possibilities can be suggested. This space might have served as a funerary chamber for another funerary chapel which was probably situated about 4.5m higher, as detemined by the topographical survey. The ather possibility (which is less probable) is a that it was a *serdob*.

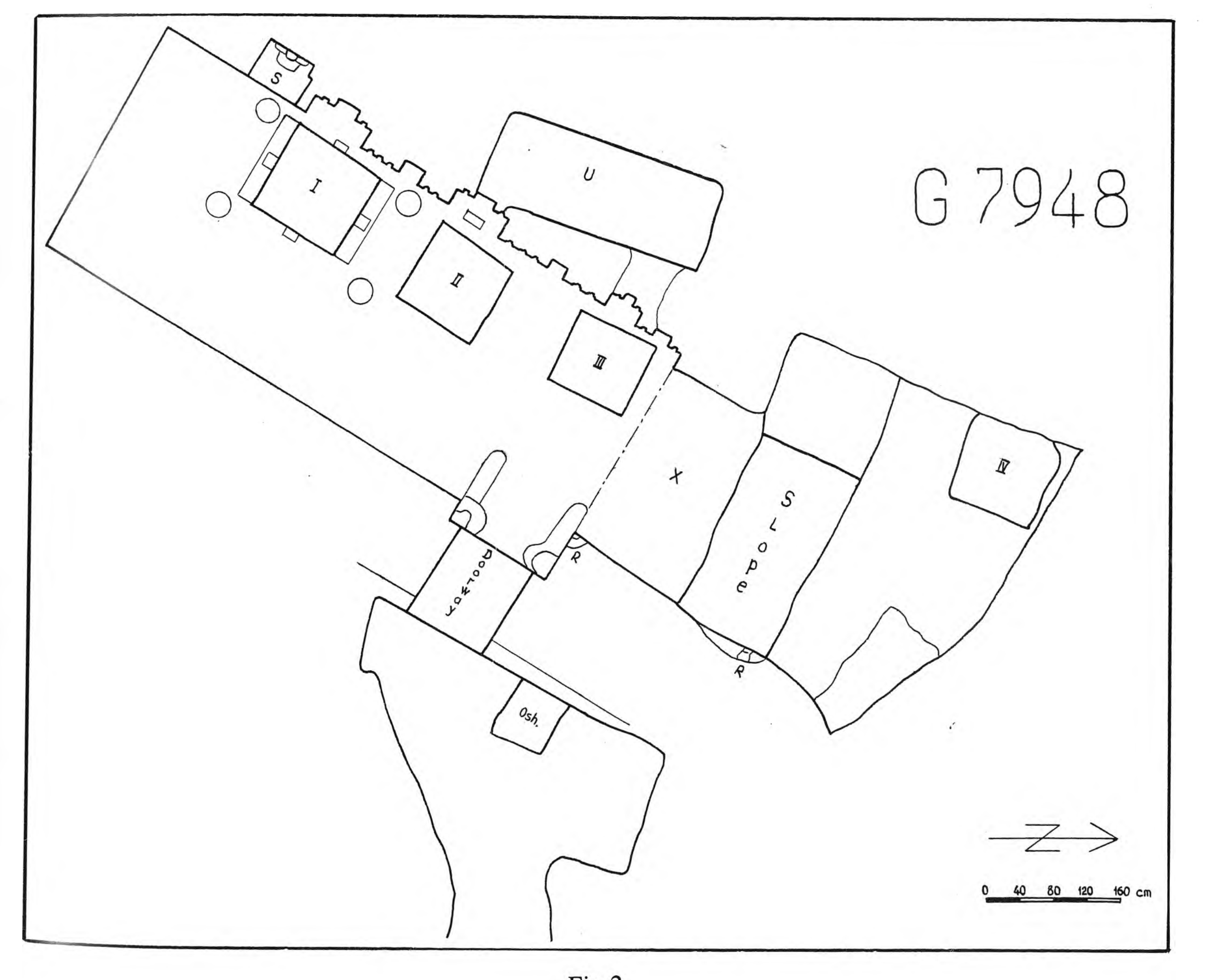


Fig.2

The south wall (3.00m long, height of the eastern corner 2.87m, of the western corner 2,96m) contains the representation of the deceased sitting on the throne with his wife and their daughter *Uretka*, squatting under the chair. Six registers of the representations of the offering scenes are depicted in front of them. In the upper register one can see the sons and the daughters of the deceased; their names are only partly preserved, but anyhow it is possible to recognize them as follows:

1. Sons: one of them with the title *good scribe* (name lost), the second one is *Userkau.*
2. Daughters: *Uretka, Herenka, Djesefka.*

Other registers contain the figures of *ḥmw K3,* representations of geese, butchers, etc. Above the deceased and his wife there are columns of inscriptions with the titles of the deceased: *śmr n pr c3 wr, mr n śḥḏ wʿb, rḫ nśwt*, the sole companion of the great house, inspector of the Khefren pyramid, and king's acquaintance. His wife according to the inscription, was a priestess of Hathor, lady of sycamore, mistress of Dendera, and a priestess of Neith, Opening the ways.

Burial shafts

The tomb of *Khafreankh* contains three burial shafts (see Fig. 3), which correspond to burial of the owner *Khafreankh* (Kh I), his wife *Herenka* (Kh II) and *Herimerw* with his wife *Ishepet* (Kh III). The cleaning of the shaft Kh I was started in 1997 and continued during this season. This shaft was cut at a distance of 1.60 m from the eastern corner of the southern wall; its mouth is completely differnt from other shafts. The traces of the rectangular holes of irregular form around the border of the shaft allow us to assume that the shaft's lid had special to sead it. Around the south and north borders of the shaft there are spaces 0.03m deeper, destined probably to strenghthen the lid, and four symmetrical hollows (0.15m deep and 0.25m deep), which probably had to serve for the transportation of the stones into the shaft. The size of the mouth of the shaft is 1.12 x 1.12 x 1.14 x 1.07; its depth 9.78m. The arientation of the funerary chamber is quite different in compariuson with the others, itextends form north to south. Its size is: west 3.08 x south 2.70m x east 2.52m x north 3,12m. The height of the corners is: south-west 1.76m. south-east 1.72m; north-west 1.62.

At a distance of one-meter above the ceiling and 90cm deep there were 2 rows of huge stones which covered the burial. All the stones were plastered. One part of

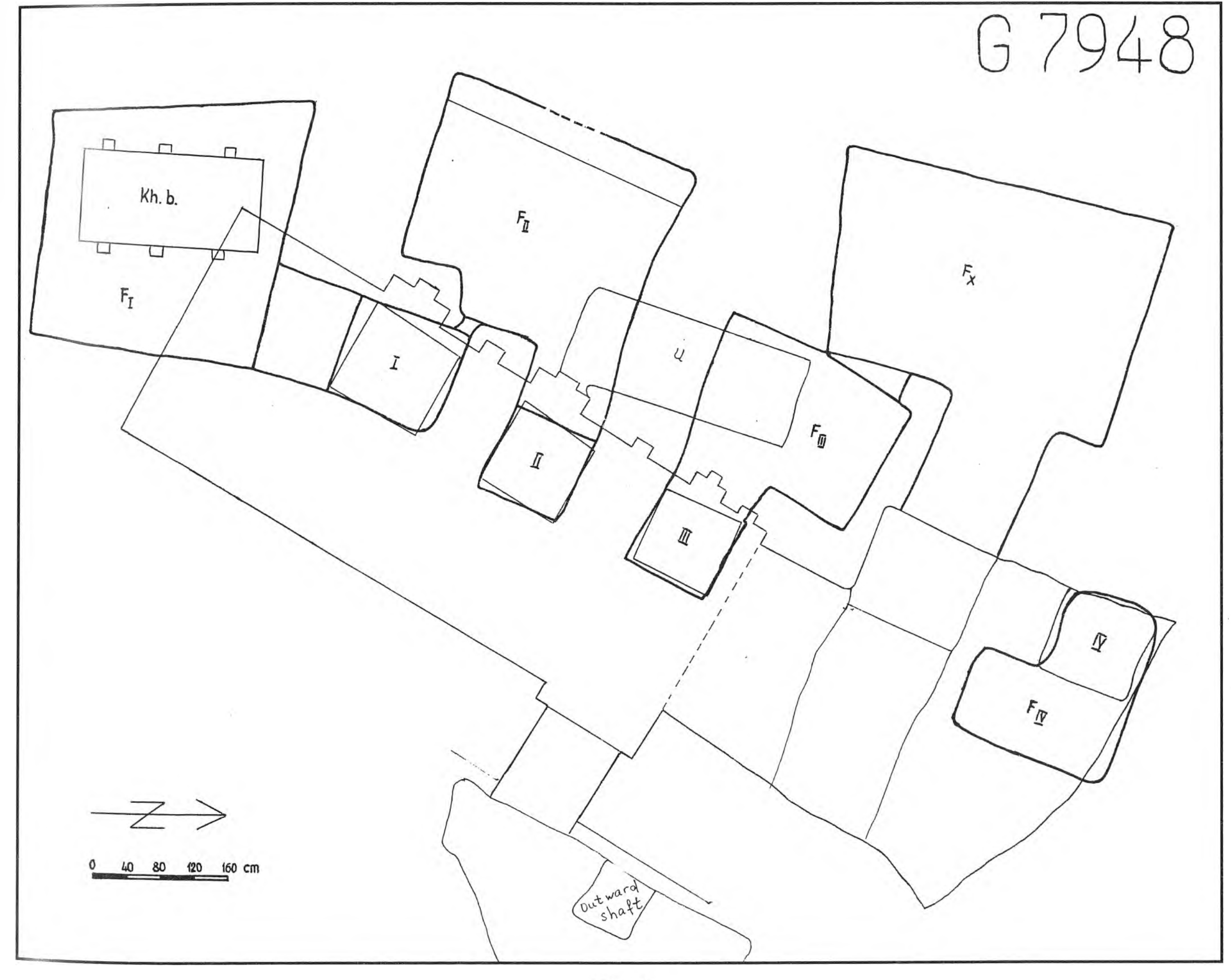


Fig.3

the burial (width 1.16m, length 2.75m) was preserved intact, On the other part several stones had fallen. In this part of the burial the space for the sarcophagus was found. Its size is 32 cm deep (see Fig. 3, F-I). Such a construction could be destined for putting a wooden coffin there. Traces of rotten wood were discovered on the stones which had covered the burial. Traces of color were also found. It is evident that the burial had been affected many times because of the underground water during inundation season. The burial was plundered and the skeleton was destroyed. The disposition of the remains of the skeleton speaks in favor of its south-north orientation.

The size of the funerary bed is: 2.19m on the western side; 1.10m north; 1.12m south and 2.14m eastern part. It was situated at a distance of 0.26m from the southern wall of the chamber and 35cm from the nothern part of the funerary chamber. The specific feature of the burial place is openings, in the form of irregular rectangular spaces, three on each side. Such a construction has not been met up to now in the burials belonging to the old Kingdom, which has as a rule straight rectangular burial places. The maximum depth of the burial place is 0.32m which sus allow to assume that the burial place cut in the rock was destined to substitue for a stone sarcophagus and the wooden coffin was placed into it. It seemed that the wooden coffin was placed inside the stone bed cut from the rock. however, the necessity of its fixation is not quite clear and hardly can be restored now. Just above the burial bed there were found stones hanging over the burial. Their origin and destination are also not clear. Probably it was done later when the original coffin was destroyed. The possibility that the stones were placed just after burial can not be completely excluded. The stones which were transported outside from the burial chamber contain special marks in form of the hieratic signs *ꜥnḫ* and *śn*.

During the cleaning ceramics broken in small pieces were discovered, and the rest of the pottery was also broken. All the stones, which covered the surface of the funerary chamber, were put on the remains of pottery (about 700 pieces) which as found were put on plaster which was used to fasten the stones.

On the western side of the funerary chamber there are two holes, each 0.20m x 0.12m on the south situated at a distance of 0.8m from the corner. On the northern side is a hole 0.30m long, and 0.14m wide, a distance of 0.48m from northern wall,

close to the western wall. On the northern part of the burial place there is a red line a distance 0.15m longer than the real edge of the burial place. That means that the burial place was planned to be longer than it was really cut. The holes were discovered also at the ceiling, so they could be destined for putting wooden beams. The beams could be destined to fix a rope for lowering the coffin into its burial place.

The discovery of the broken pottery which was posed on the bench being plattened allows us to assume that the burial was covered by stones later, probably in order to bury another person. Anyway one skeleton of an adult was found last season above the stones, another one was turned out smashed by stones. As a result of the work conducted during the season it has become absolutely evident that the *Khafreankh* burial was reused. The date of reuse must be precised after studying all the fragments of ceramics, but it was not earlier than the New Kingdom. In favor of this speak the form and size of cutting.

Burial shaft KhII (its size is 1.02 x 0.96m x 1.05m x 1.03m; its depth 3.57m) belonged to *Herenka*. Between the false-door and the shaft there is a little basin for purification, 0.27 x 0.17cm. At the bottom of the vertical shaft there is a hollow 0.30m x 0.36m, which is deeper than the ground level. One can suppose that the cutters probably wanted to make the burial shaft deeper and started their work at this place but they stopped.. Probably the rock proved to be too hard or the lady had already died and her funerary chamber had to be done quickly.

The doorway to the funerary chamber is 1.38 x 1.06m; its height is 1.38m. An the ground level a passage from the doorway continues 0.73m to the funerary chamber. Orientation of the funerary chamber is north-south; it passes behind the western wall. Its measurements: west wall, 2.91m; south wall, 2.24m; north wall 3.21m. The eastern wall starts just from the corner and continues 1.02m. It turns to the west a distance of 0.70m and again to the south at a distance of 0.58m. At this side, the funerary chamber turns to the south. In the process of cutting, the workers reached *Khafreankh's* shaft and suddenly turned to the other direction. It is evident that the workers came very close to the shaft and probably it was a reason for the hole which leads to the Khafreankh shaft (0.41 x 0.57m). At the west wall of the funerary chamber there is a bench which stretches along the wall. Its height is

0.19m, width 0.37m. In the middle of the west wall (at a distance of 0.91 and 1.13m from each corner) there is a hole full of debris which is 1.20 x 1.02m.

The third shaft (III) belonging to *Herimeru* and his wife *Ishepet,* is 0.98m x 0.98m x 0.94m x 0.96m; its depth is 3.67 m. The burial chamber of *Herimeru* and *Ishepet* is oriented in the same direction - south-north. Its length on the western part is 2.44m, on the eastern part 2.20m; the northern wall is 1.75m long; the southern wall 1,69m long. The height at on the east corner is 1.29m; at the west corner, 1.31m. Along both sides of the shaft there are four steps destined for the workers who had put the deceased down. The distance between them is variable, approximately from 0.63 to 0.47m.

Doorway

The size of the doorway entrance to the tomb of *khafreankh* is 1.00m x 2.23m (see Fig. 2). The investigation of the doorway showed the traces of the hole for the pivot in the form of a circular socket. One of them is still platted, in the other one traces of cutting on the floor are quite visible.

The investigation of the structure leads to the following conclusion. The original door was probably composed of two thick wooden panels fastened together by countersunk cross-pieces. It probably had two wooden jambs and a wooden beam to secure it in place. The door was provided on the back with a series of five horizontal battens, which are seen on both sides. These traces are not symmetrical and not of the same size. The traces of battens on the northern part are longer and touched the former part of the northern wall of Khafreankh's tomb, disfiguring it forever. The new door was of one wing and closed outside on one lock, of which only traces have been seen up to now.

Investigation of the ceiling at this part shows chisel traces which correspond exactly to those of Tomb X. That means the cutters put on another lintel to support a new door. The door had been already destroyed by the time of the cutting of Tomb X.

Tomb X

This season the investigation of the spaces belonging to Tomb X was continued (see Figs. 2, 3). As was established during the last season, the northern part of tomb G 7948, which has been never mentioned before, has given the evidence of the two burials. After cleaning the slope (S), which led to the burial chamber, appeared,.

The slope starts from the rest of the former north wall at a distance of 1.18m from the entrance and stretched from east to west in this part of the tomb. The northern side of the slope is 3,70m, the southern side is 2.48m. The southern side stretched just from the angle of the western wall of *Khafreankh* tomb, which was extended during the construction for a distance of 1.17 m. The width of a slope is 1.31m. The size of the slope leaves no hesitation about its functiom, namely to put the sarcophagus down.

Two holes on the eastern part of the wall were made in order to fix the sarcophagus before putting it down. The cutting of a third hole was started on the opposite part of the western wall but the part of the wall started to crack and probably it remained unfinished due to this reason.

The slope has a horizontal space of 0.20m, which was done for the workers engaged in puting down the sarcophagus, which could stand on it. The length of the inclined passage of the slope is 2.44m. The slope has as irregular form and looks as if it were composed of big irregular spaces like steps on all of its length. Afterwards the slope gets the shape of a vertical surface 1.26m wide and 1.12m deep up to the ground level, where there is a passage 2.83 x 1.26m, which leads to the burial chamber. Such a construction is justfied with regard to the space of the entrance to the burial chamber, whose size was quite sufficient for a huge sarcophagus, which had been put inside in such a way in inclined position. The level of both sides of the slope with regard to the ground of the *Khafreankh* tomb chapel is different. It is evident that the cutters started their work from the destruction of the north wall of *Khafreankh's* tomb and moved northwards on the same level. At the distance of 1.18m they started to cut the slope. So, the southern part of the slope had been started on the same level as the former northern part of *Khafreankh's* tomb, but its other (northern) side is 0.47m higher. That is why the level of the floor in the northern part of Tomb X, where one more burial shaft at the north- west corner was cut, is higher. In such a way the depth of the slope on its northern side is 3.23 m; consequently on its southern side 2.83m. The size of the entrance doorway leading to the funerary chamber is 1.37 x 1.66m. The funerary chamber (A) has a step at the doorway; its size is 0.32m.

The funerary chamber is of irregular rectangular form. Its size is the following:

Length: north wall - 2.74m; west wall -3.78m; east wall - 3.18m; south wall - 2.68m.
High: south-east corner - 2.10m; south-west corner - 2.24m; north-east corner - 2.17m; north - west corner - 2.23m.

On the eastern side of the chamber there is a hole leading to the burial chamber, which corresponds to the false-door and decorated panel of *Herimeru* and *Ishepet*. The hole was accurately cut. Its size is 0.98 x 0.96m. It was probably made for the workers who had to close the burial after putting down the sarcophagus. That means the shaft, which belonged to *Ishepet* and *Herimeru,* could have been robbed before and the workers decided to use it for final closing and departure.

At the northern-west corner of Tomb X there is a vertical shaft (B). The size of the shaft's mouth is 1.06m x 1.07m x 1.07m x1.10m, its deep 2.44m. It was cut just near the western wall of the Tomb X (not decorated) and was oriented west-east. It had probably borders, which were approximately 0,27m width.

The funerary chamber was oriented north-south. The size of the walls of the funerary chamber is length: long 1.93m (west wall), 1.07m (north wall), east wall 2,01m, and south wall 1,01m. Its height varies: north-west corner 1.01m, north-east-0,.89m, south-east- 0,88m, and the south-west corner is 0.76cm. The entrance doorway: height of the northern side 1.07m, of the southern side 0.96m; its width is 1.03m.

Regarding the ceiling of the tomb, one can see a line indicating different traces of chisel cutting the rock for the construction of the new tomb. On the northern part of the ceiling the traces of a chisel are smoother than on its north part (Tomb X). It supports the conclusion regarding the destruction of *Khafreankh's* north wall in order to cut a new tomb (Tomb X). The north wall of *Khafreankh's* tomb had already been destroyed in antiquity in order to construct the new tombs with two funerary chambers. For the moment, there is no indication of the period of cutting this tomb. It could have been done in the Late period or even in Greco-Roman times. Probably the shaft Kh III was rubbed at that time and the workers who had to close the funerarychamber of Tomb X, which corresponds to the sloping passage, used the possibility of going out of the tomb through this shaft.

Investigation of the walls of the offering-chapel in Tomb X gives an illusion that the rock was cut in order to put statues or other decoration, but this part of the offering chapel was probably left unfinished or was not decorated at all.

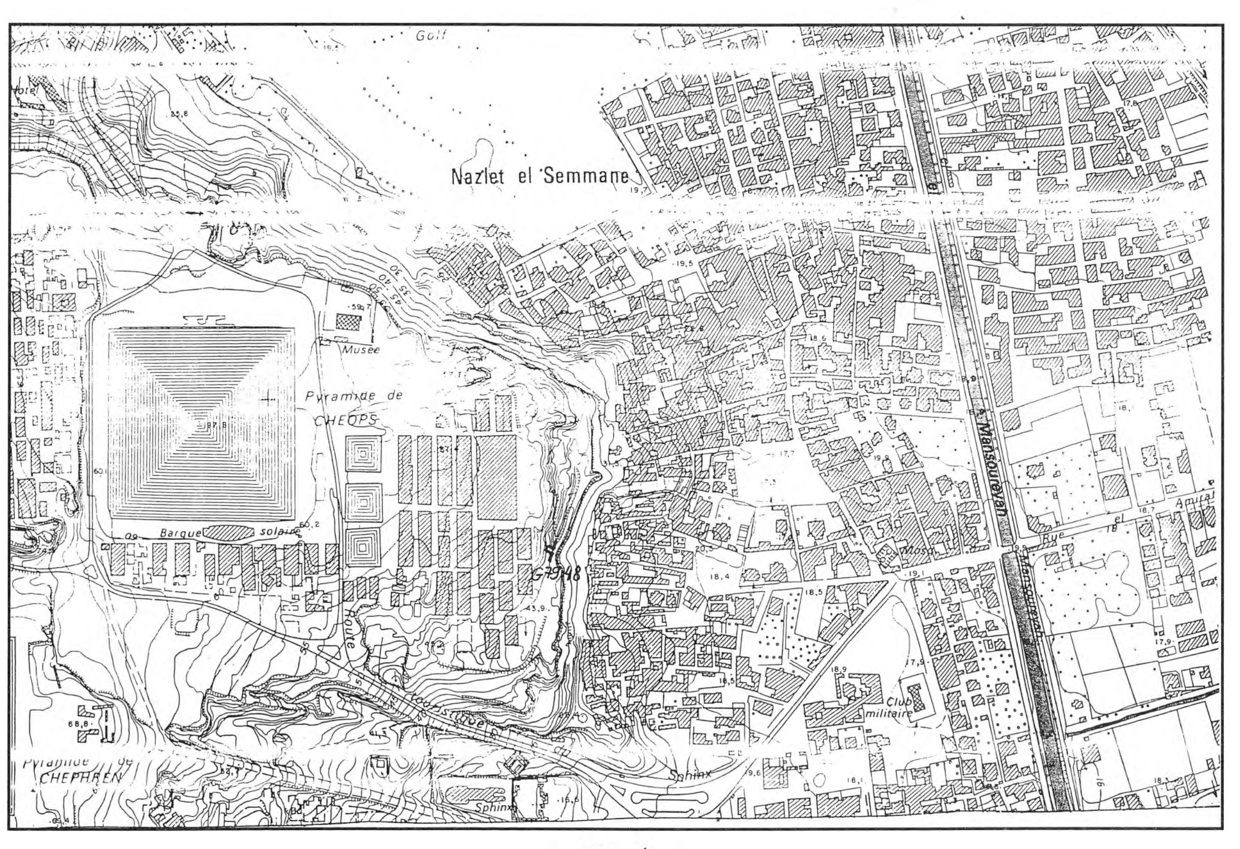


Fig. 4

Finds

Cleaning of the slope (S) and the burial chamber (A) of Tomb X has yielded 542 fragments of ceramics of different kinds, including decorated ones, which were found in the debris, 82 fragments of bones and 7 jaw with two teeth. Inside of the burial chamber 3 pieces of red granite, and 2 pieces of alabaster were found, which might be parts of the sarcophagus and fragments of stone stoppers as well. Fragments of the covering of the vessels were also found.

Cleaning of the funerary pit (IV) in the north-western corner of Tomb X has yeilded 27 fragments of ceramics, 3 fragments of bones, and 1 fragment of a crane.

Cleaning of the *Khafreankh* burial shaft (Kh I) has yeilded 168 fragments of ceramics, 2 jars (including one with an ornament) and a handle, 27 bones and 17 fragments of cranes, and stones with red color marks. There was also found a skeleton of an animal, probably recent. Inside the shaft there were found a stone fragment with hieroglys signifyng the tomb. Its measurements: length 0.28m, width 0.23m, depth 0.13m. There was also found a piece of the red stone, semicircular in shape. Its measurements: 0.23 x 0.28m, its depth 012m, and a piece of stone of circular form with a diameter of 0,17m, and a flint-cutter, measaring 0.10 x 0.02 m. There were also found rotten pieces of wood, parts of skeletons and cranes, 690 fragments of ceramics from offering vessels, and many fragments of ceramics used for construction.

Cleaning of the *Herenka* burial shaft (Kh II) has given 73 fragments of pottery including one jar with handles, fragments of the bottom and neck. There were found also a treat stone, which has a cylindrical form. Its measurement: length 0.59m, width 0.12m, depth 0.22m. There were also found a stone tool 0.14m x 0.08m. 1 fragment of crane; and 6 fragments of bones.

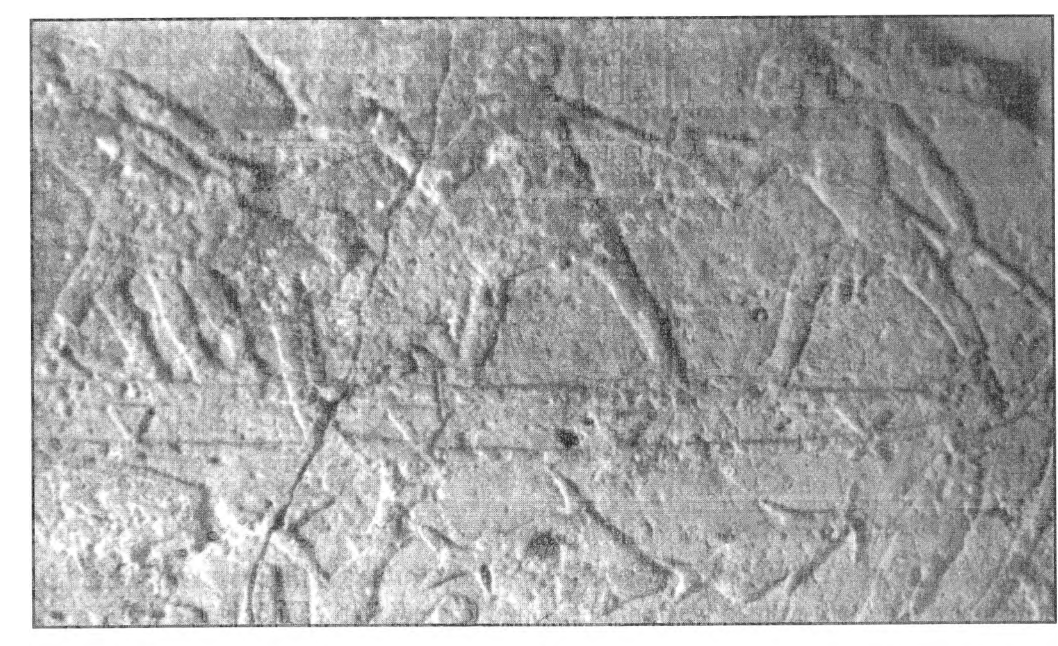
During the cleaning if the *Herimeru* and *Ishepet* shaft (Kh III) 29 fragents of the ceramics, including a little plate which is intact, were found.

The restoration of five pots was effected. The possible dating of the Old Kingdom pottery is 4th dynasty for the cup, which belonged to the so-called Medum type (see Pl. II a). The pottery from *Khafreankh* funerary chamber belongs to the Old Kingdom; others dated to the end of the Ptolemaic-beginning of the Roman period.

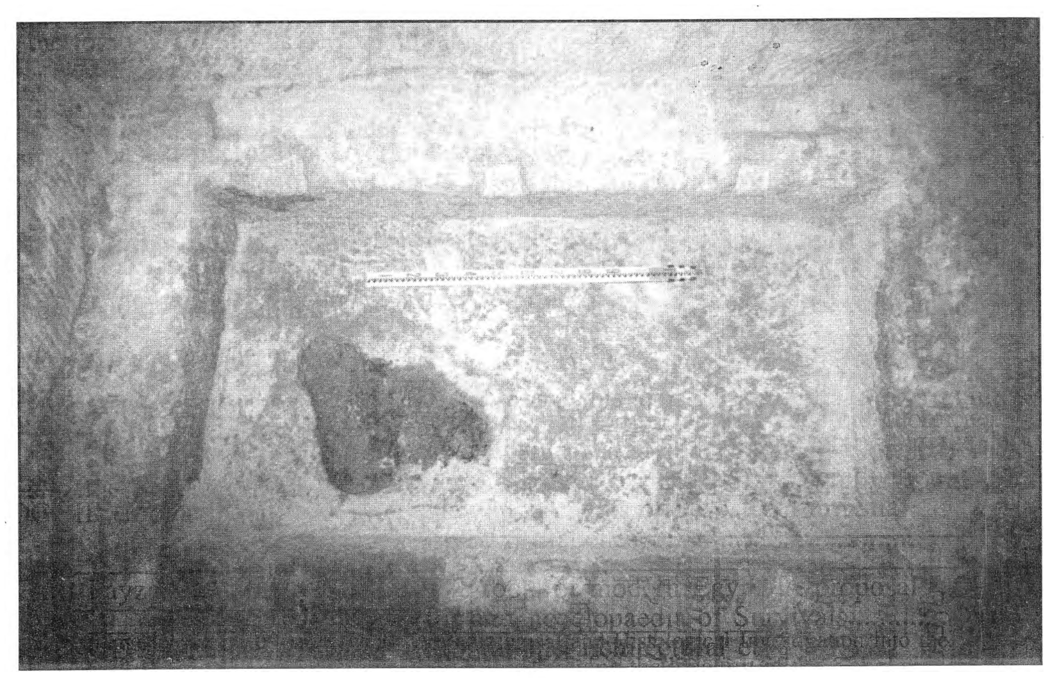
Studying the pottery has given the preliminary conclusion that the original burial of *Khafreankh* was supplied with pottery of the 4th dynasty. The jar, most of which was found over the stones covering the original burial, can be attributed to the Old Kingdom. It was probably of Near Eastern origin (see Pl. II, b).

The analysis of the bones and cranes permits the assertion that all of the burials belonged to adults. In the funerary chamber of *Khafreankh* two male individuals were buried. The skeleton from Kh II probably belongs to a woman; the skeleton found in Kh III belongs to a man.

The restoration of the reliefs was started during this season. The tomb needs complete restoration.

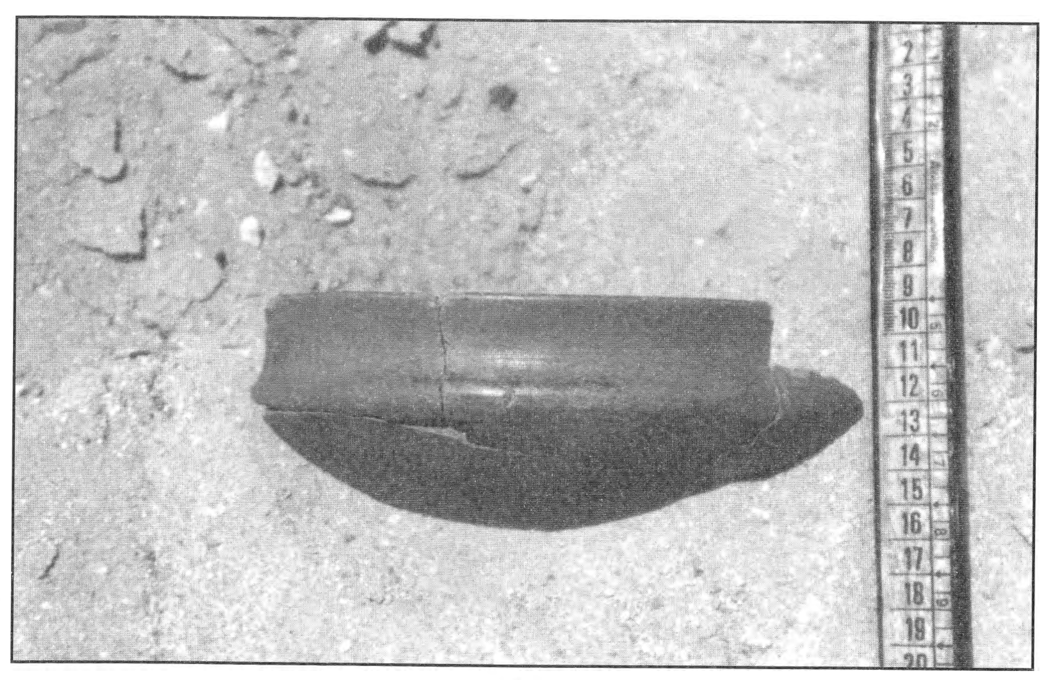


a.

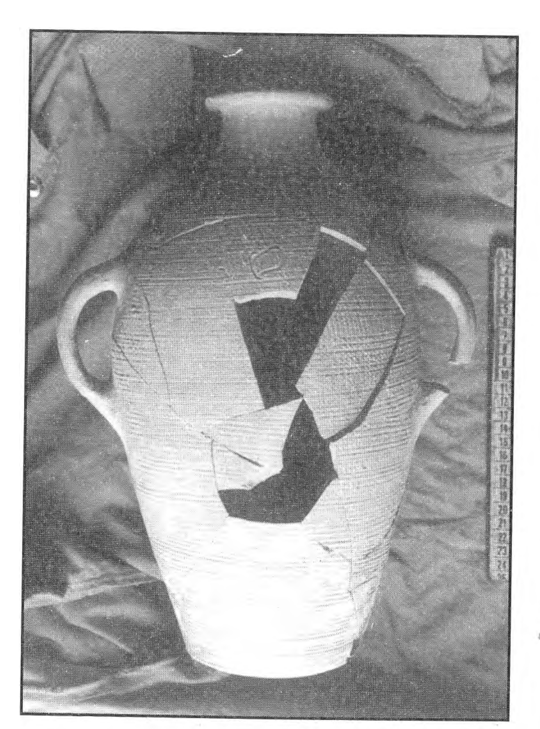


b.

PL.II



a.



b.

POLISH-EGYPTIAN ARCHAEOLOGICAL AND PRESERVATION MISSION IN ALEXANDRIA. EXCAVATIONS AT KOM EL-DIKKA 1997-1998 A PRELIMINARY REPORT.

Grzegorz MAJCHEREK

The excavations in the 1997/98 campaign were, as every year in view of the long-term character of the project, dispersed over the whole area, continuing already advanced research projects in different sectors of the site.[1] Apart from ongoing archaeological research wholly integrated with the conservation programme (cf. *supra:* W. Kolataj, Report on the conservation work), our work focused on the continued excavation of some Early Roman residential architecture uncovered in sector F, and on exploration of Medieval cemeteries located close to the Theatrical Portico.

Limited archaeological research was also conducted in the area of the Habitation Quarter, east of the R4 street (sector W1). This work was carried out within the framework of the separate Mosaics Conservation Project funded by the USAID - ARCE/Egyptian Antiquities Project Grant.

CISTERNS (sector L)

[1] The archaeological excavations continued uninterruptedly over a period from October 1997 to July 30, 1998. The team headed by Dr Grzegorz Majcherek included: Mrs Iwona Zych, Mrs Elzbieta Kolosowska,
Mrs Renata Kucharczyk, Miss Agnieszka Talar and Mr Mikolaj Budzanowski (archaeologists), Mrs Malgorzata Redlak (Islamologist), Ms Ewa Wiewiórka and Katarzyna Wodarska (students of archaeology). photographic documentation was efficiently handled by Mr Waldemar Jerke - photographer of the Polish Centre.
The mission gratefully acknowledges the friendly support of Prof. Dr Gaballah Ali Gaballah - Secretary General of the Supreme Council of Antiquities and the great help given by Mr Ahmed Abdel Fatah - Director General of the Alexandrian Sites and Museums. Our thanks also go to Mr. Abdel Salam Bakr - General Director of the Egyptian Antiquities Sector of the SCA for his unstinting efforts in clearing administrative problems. We are also much indebted to the Governorate of Alexandria for their immense help in the evacuation of earth from the site. Last but not least we owe a debt of thanks to Mr Ahmed Moussa - representative of the SCA, without whose assistance and friendly co-operation our task could not have been completed.

ALEXANDRIA
Sector "CV"

Fig. 1

Both the conservation and archaeological work in the eastern area of the cistern are nearly completed.[2] The principal task of our work in this sector was investigation and thorough clearing of the eastern corridor. During this season's work, progress was made in clearing the corridor for a distance of some 15 m. The corridor was built as a huge, sloping causeway, with wide steps made of dolomite blocks,apparently to facilitate access for animals driving the waterdrawing device. The wall facing was almost entirely removed in the Medieval period except for a few separate and limited areas further north.

The corridor was found to be filled with a thick, almost homogenous layer consisting mostly of loose earth mixed with pottery shards. The character of this fill suggests rather rapid and almost uninterrupted accumulation. Finds from this layer include numerous shards of amphorae, the bulk of them represented by two classes: Late Roman Amphora 1(produced in Cilicia and near Antioch)and Late Roman Amphora 4 (imported from the area of Gaza). Several examples of African Red Slip and Cypriot Red Slip Wares were also recorded. N°fragments of *qawadis* whatsoever were recovered from the fill - clear evidence, that the corridor was filled after the cisterns went out of use. The evidence as a whole supports the late 6th century - early 7thcentury AD as being the most suitable date for corridor's final abandonment.

The work was continued also in the adjacent water-drawing wells. The double-shafted well (each shaft measuring some 1,25 x 2,00 m) was built with exceptionally large nummulithic limestone blocks, a few being more than 1,4 m long. The structure was cleared down to a precarious depth of some 9 m below the extant top of the surrounding walls. The bottom, however, had not been reached as yet. Pillaging in the Medieval times resulted in considerable damage to the well's shaft. The eastern face and the adjacent section of the corridor were almost entirely plundered. The blocks, dividing shafts, were likewise dismantled. Exploration of the fill produced only some occasional shards, mostly of the Late Roman (6th-7th century) date.

[2] G. Majcherek, Kom el-Dikka Excavations 1995-1996, *PAM VII*,1997, 17-31).

SECTOR CV

A large area measuring some 30 x 13 m (ca 400 m^2)was designated for exploration. (Pl. I). Immediately below the present topsoil (ca. 11,50 m above sea level) tombs of the Upper Islamic Necropolis were unearthed. All the preserved tombs were located close to the northern face of the trench; the southern part seemed to have been destroyed by modern activities during prolonged occupation of this area by an army unit. Tombs were traditionally oriented SW-NE according to the Muslim rite; buried bodies facing *qibla.* Altogether some twenty tombs were recorded within the trench limits, representing two different types of structures. (Fig. 1). One group, presumably earlier, consisted of stone-made burial cists covered with horizontal slabs (n°s. CV 100, CV101, CV102, CV104, CV105, CV111, CV129, CV153). Another group (nos. CV103, CV106) represented a more developed type: burial chambers were also built with small limestone blocks lined with plaster but covered with gabled roof. In one case (CV 103), (Pl. II, a), the eastern part of the tomb was additionally equipped with a sort of vertical shaft, apparently designed to accommodate multiple burials. Superstructures were, as a rule, rather poorly preserved. Actually, only one survived (CV 102). In the western part of the excavation trench, two large, rectangular structures were cleared.

Originally, they most probably formed enclosure walls embodying several neighbouring graves.

Exploration of the corresponding and overlying layers yielded a large number of finds. The area apparently served initially as a burial ground, turned from the late 12th century into dumping ground. The copious artefacts recovered during our excavations include fragments of inscribed glass weights , lamps, glass vessels, small bronze items etc. Of particular interest is an example of animal bone inscribed with some magic incantations. An extensive collection of ceramics, representing production centres from practically all over the Mediterranean area, was also recorded during excavation. Beside examples from the Eastern Mediterranean (Cypriot Wares, St. Simeon`s wares and Zeuxippus wares), shards of Italian and Siculo-Maghrebi proto-majolicas were also discovered. Wares originating from Tunisia and Spain were also quite frequent. Egyptian made pottery represented almost all the types and decoration techniques. Worthy of mention are numerous examples of both groups of conspicuous, multicoloured Fayyumi type pottery.

Apart from quite frequent monochromatic vessels, fragments of Fatimid Lustre Ware and a variety of Mamluk Sgraff and Slip painted wares were also recorded . One should also mention numerous examples of semi-artistic pottery, presumably locally made although tangible proof is as yet, unavailable. Beside examples of original Chinese Celadon, fragments of Egyptian made imitations were also found. The rich repertoire of imported ceramics provides direct evidence of Alexandria's overseas trade relations and the prominent part she took in the commercial exchange in the Middle Ages. The finds from Islamic strata have never been thoroughly studied. It is only now that the such a research could be undertaken within a broader archaeological context. [3]

Immediately below the layer of debris, ashes and kiln refuse (ca 0,80 - 1,20 m thick)

a level of the Middle necropolis was cleared.(ca 10,50 m above sea level). Graves belonging to this phase of cemetery were located mostly along the northern and southern borders of the trench. The central area, along the E-W axis was left unoccupied, apparently as a small passage used for internal communication within the cemetery. A fragment of such a passage (ca. 1,20 m wide) was cleared at the eastern edge of the excavation area. Its surface was not of a permanent nature, but consisted of successive tamped layers of clay and lime reinforced with crushed bricks and gravel.

Graves of the Middle necropolis represent quite a different type of construction. They were usually built as relatively large, rectangular structures made of bigger, closely fitting limestone blocks. Surfaces inside the structures were paved with gravel or small pebbles set in lime mortar. Bodies were buried in shallow trenches with no additional, protecting structures. Two stelae with names of the deceased were found *in situ* in tombs CV115 and CV116. Both were made of reused marble slabs, with deeply carved Arabic inscription in Kufic. script.. The stelae can be safely dated to the first half of the 3rd century AH (9th century AD). Neighbouring graves seem to belong to one family as suggested by the names: Musahir(d) Ibn Ahmed (Pl. II, b) and Ismail Ibn Ahmed.

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[3] See preliminary study of imported wares, W.B.Kubiak, Overseas pottery trade of Medieval Alexandria, *Folia Orientalia,* X (1969), 5-30.

The accompanying layers were again quite rich in finds. A very wide range of artefactual data was discovered, both of Byzantine and Early Islamic date. Apart from shards of the Fayyumi type pottery, and Tulunid Lustre wares, some fragments of the semi glazed ware usually designated as "Coptic" (8th-9th century AD) were found. Late Roman, apparently residual pottery was also abundant. Excavation also brought to light some otheritems: a fragment of marble slab decorated with a cross and a Coptic bone appliqué with floral decoration. The archaeological evidence supports previously established chronology for this phase of the cemetery.

Graves of the Middle Necropolis were found immediately upon remains of the Late Roman structures bordering the passage, these constructions were apparently already ruined in that period. This observation was further corroborated by the results of the exploration of the Lower necropolis. Burials belonging to this phase of cemetery were in most cases dug into the later surface or pavement of the passage. Altogether some 30 burials have been unearthed. Graves of the lower necropolis were more evenly spaced, covering the whole extent of the excavation trench. They again fall into two distinct groups: stone-cased burials and simple inhumation interments. Skeletal remains were, as a rule rather poorly preserved owing to seriously deteriorating conditions of soil: humidity, high concentration of salts and biological degradation.

Burials of the Lower Necropolis were dug into what appears to be the latest surface of the passage. It was made of earth reinforced with crushed pottery shards and gravel. The said level corresponds with thresholds of the building No. 12 excavated in 1986-87 along the southern edge of the passage.[4] In front of the entrance leading to room N°. 12c, a fragment of a large granite-made *labrum* basin was found, apparently reinforcing the surface.

The entire western end of the south passage of the Bath was cleared, revealing a partly preserved pavement and unfortunately rather poorly preserved front wall of the adjacent buildings. The pavement was found to be seriously damaged by later burials: only its southern portion made of large limestone flagstones survived. (Pl.III, a) Remains of the monumental gateway, leading to the Late Roman Bath

[4] Cf. Z.Kiss, Chronique de fouilles, Alexandria 1986, *Études et Travaux* XVI, (1992), 337-334; ibid. Alexandrie 1987,345-351.

complex were uncovered close to the western face of the trench. The entrance was flanked by two Doric columns (ca 0,85 m in diameter) standing 3,5 m apart. The southern one was preserved to a level of approximately 1,00 m above the foundation wall, while of the northern one only a single drum has survived. (Pl. III, b). Both columns stood on a massive foundation wall ca. 1,35 cm wide, built of large blocks in a manner similar to that previously investigated in front of the Theatre. The preserved pavement of the passage in front of the nearby latrine was set on a markedly higher level than the threshold of the gate. Unfortunately the area close to the gateway was almost entirely dismantled or damaged by later burials. Hence, the possibility exists that in later periods the preserved Doric drums may have been used only as a substructure for other columns, but this awaits further evidence.

SECTOR Q

Excavation in this area adjoining sector F from the west covered some 120 m^2 As it had been already ascertained, this area was also occupied in the Medieval period by a Muslim cemetery. The overall stratigraphy here is similar to that recognised in sector CV. Graves of the Upper necropolis cleared some 0,60 - 0, 80 m below the top soil were found to be quite well preserved. The 13 tombs recorded in the trench belonged to two typologically different groups, similar to those previously recognised in the CV sector. (Fig. 2).

Some of the graves cleared in the central part of the trench (Q33, Q34, Q35) were apparently surrounded by an enclosure wall of which only the lowermost courses are preserved. In the southern portion of the excavation area, scanty remains of a small mosque were found. Actually only the lime floor of the *mihrab* niche pointing south-east survived, together with a small section of abutting wall. There is nothing left to suggest either the overall dimensions or the plan of the mosque. The *mihrab* was built over the earlier tomb Q 40 - a clear indication of some stratigraphical and chronological development of the cemetery.

The accompanying layers yielded the usual broad range of assorted finds, ranging from cooking pots to glazed table wares and oil lamps. Quantitatively speaking, Mamluk Sgraff and Slip Painted wares form the largest group. They were accompanied by less numerous finds of Tunisian (Hafsid) pottery and

examples of the Siculo-Maghrebi protomajolica. The evidence as a whole points to the 12th- 13th century AD as the most plausible date for the cemetery.

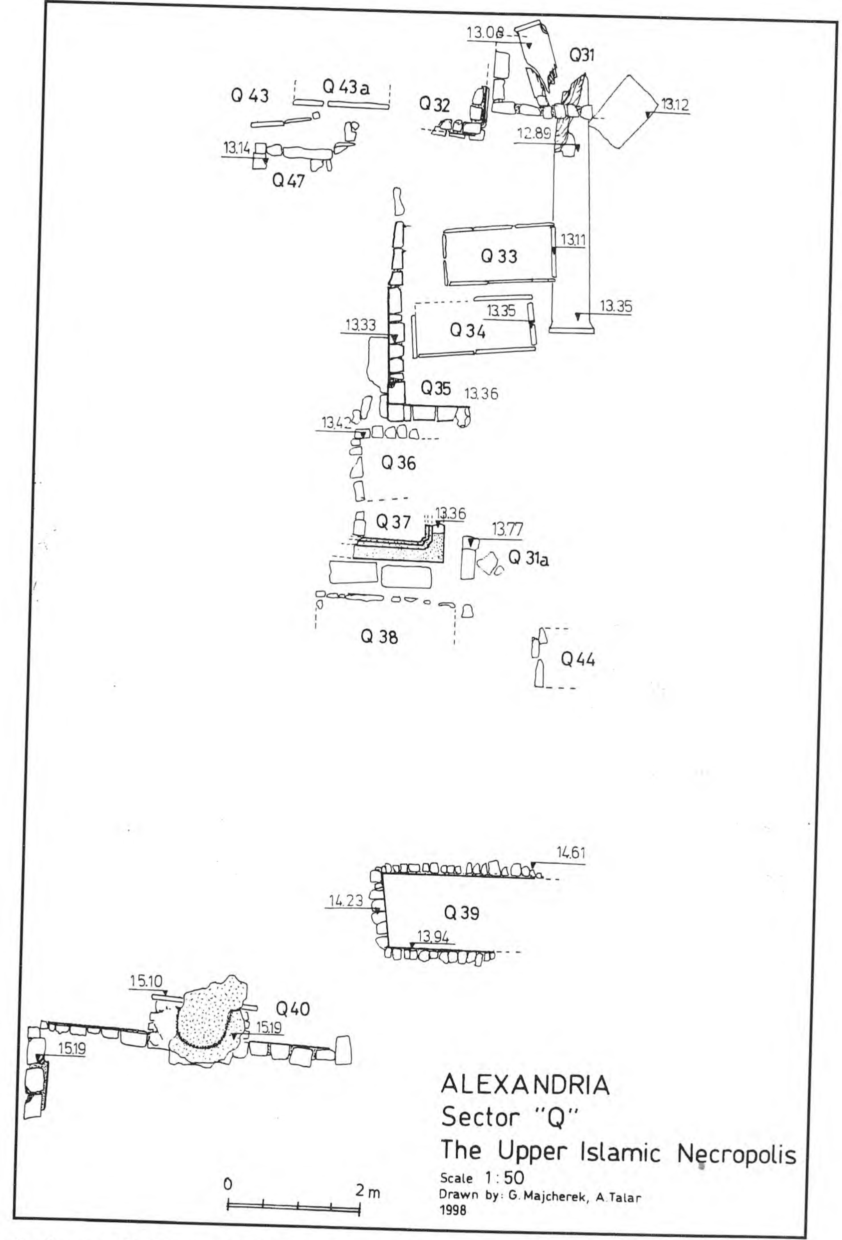


Fig. 2- Sector Q. General plan of the Upper Necropolis. Drawing by G. Majcherek.

Exploration was continued down to the Early Islamic and Byzantine levels. Buried immediately below the northernmost graves Q 31 and Q 33, there was a marble column. It had been apparently toppled from·the nearby portico. Given the relatively high level on which the column has fallen as well as archaeological evidence from the layers trapped underneath, one must assume that the catastrophe occurred close to the end of the 8th century AD. It is therefore tempting to connect it with an earthquake in AD 792. The column (broken into two) was approximately 4,65m tall, i.e. considerably smaller than the Aswan granite columns making the northern wing of the gymnasium. Hence it seems obvious that the architectural arrangement of the eastern wing must have been different. Columns were apparently placed on top of the elevated stylobate (ca. 1,55 m high) to make up for difference in levels. Small section of the foundation wall structured in large blocks (ca 1,30 m wide) was cleared nearby. The area is criss-crossed with all kinds of robbers` pits from late Antiquity to Medieval times. In consequence of this activity, the underlying structures have been largely destroyed. One of such pits continued in the southerly direction for another 6 m . The fill was explored down to the depth of some 2,50 m without finding any traces of original structure. It appears that the wall was completely demolished, save for another small section close to the southern end of the excavation trench.

The results of excavation in this area would support our previous hypothesis, based mostly on metrical calculations and available parallels from other published monuments. Although only northern and western porticoes have been so far unearthed, one can reasonably assume that the other wings of the gymnasium would be similarly arranged.[5]

SECTOR F

Excavations in this sector initiated in 1994, have been continuing over the past few seasons and have brought to light examples of residential architecture of the 1st-3rd centuries AD.[6] The relatively well-preserved villas constitute a valuable

[5] Cf. W. Kolataj, *Imperial Baths at Kom el-Dikka*, Warsaw 1992, 169-170.

[6] Initial excavations had been conducted in 1963, when a large portion of the nearby bath,s outer wall was unearthed as well as other fragmentarily preserved constructions of then, unknown date and function, cf. J.Lipinska, Polish excavations at Kom el-Dikka in Alexandria, *Études et Travaux*, I (1966), 181-199. Additional test trenches were also dug in the seventies,

source for studies on the development of domestic architecture in Early Alexandria.[7] The houses represent a rather typical layout consisting of a pseudo-peristyle courtyard surrounded by a series of rooms of different functions. (Fig. 3). An *oecus,* partly preserved (*locus* 2), revealed a fine, multicoloured geometric mosaic, while an *opus sectile* floor of different coloured marble tiles decorated yet

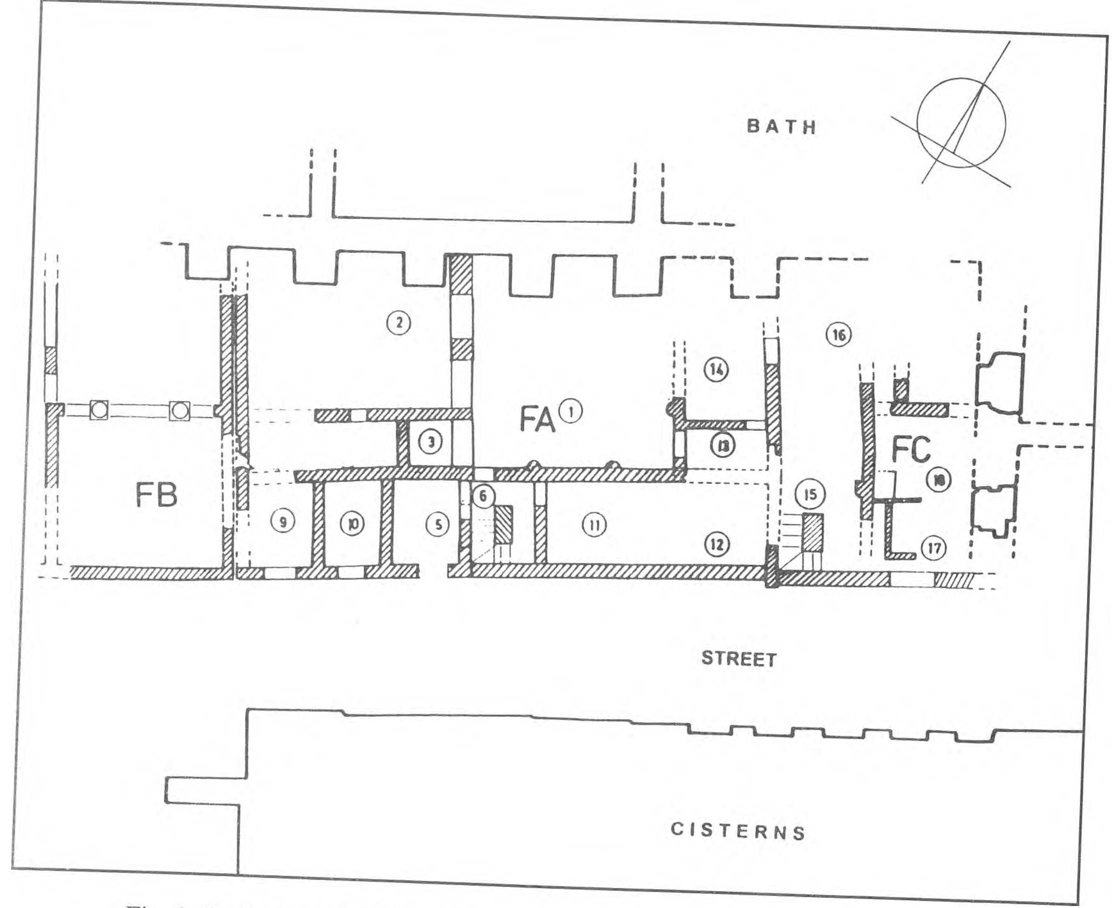


Fig. 3. Sector F. Early Roman houses. Drawing by Z.Solarewicz and G.Majcher

cf, M.Rodziewicz, Chronique des fouilles, Alexandrie 1976, Études et Travaux, XII (1983), 249-255.

[7] At present, the archaeological evidence for domestic architecture of the Early Roman period in Alexandria remains very limited; only fragments of houses have been excavated east of the R4 street and in the Theatre area. Cf. G.Majcherek, Alexandria 1994, Archaeological excavations, PAM VI (1995), 11-14; id.Notes on Alexandrian habitat, Roman and Byzantine houses from Kom el-Dikka, *ΤΟΠΟΙ*, vol. 5/1 (1995), 133-150.

another room off the courtyard. The whole building consists of two clearly distinguished functional units; two corner rooms facing the street (*loci* 9 and 10), separated from the main body of the house and used as shops, and the rest of the building serving purely domestic purposes. Such an arrangement, combining both commercial and residential functions can be observed in numerous urban houses from all over the Mediterranean area.

Building FA

In the course of previous work, the House FA was investigated practically to it`s whole extent. Last season we excavated western wing of the adjoining house FC. For a variety of reasons we were not able to continue our excavations in the eastern direction, beyond the line marked by the huge Late Roman wall linking the baths and the cisterns.

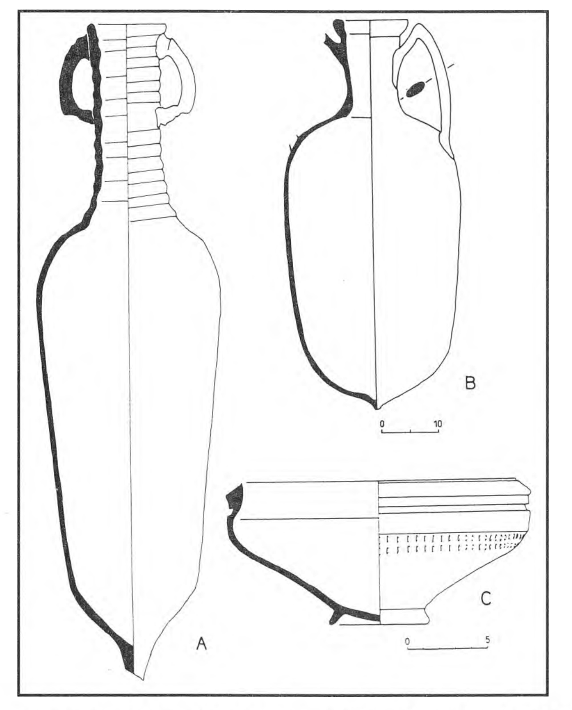


Fig. 4. Roman pottery found in the house FA. Drawing by G.Majcherek.

Some of the *loci* not yet entirely excavated either for technical or safety reasons were now cleared. Work was concentrated on the exploration of some 3[rd] century AD accumulation left in the eastern wing of the house. (Pl. IV, a). In the room n° 15, the said stratum was cleared down to the original floor level. In the centre of the room, a large, solid construction (measuring 1,30 x 0,90 m) made of extremely large blocks was uncovered. It had apparently served as a central pillar supporting the staircase. The actual staircase has not survived save for the first, lowermost step. Similar construction was previously excavated in room n° 6.

In the subsequent phase of occupation, the staircase was dismantled and its relics covered with new floor laid on a much higher level. Another floor from the same period was found at a similar level in room n° 19. It was paved with multicoloured fragments of marble slabs. A small stone built channel for the disposal of domestic wastes, running south, towards the side-street was excavated along the walls, dividing rooms 18 and 15.

On the eastern side of the staircase, in what appears to be originally a small compartment, used as a dumping place, a large pottery deposit was cleared. It turned out to be particularly significant as far as the chronological evidence is concerned, for it had been found sealed by the later floor. The exploration of this deposit produced a large and diverse assemblage of pottery of Early Roman date.(Pl. IV, b) The finds were carefully processed: a large collection of vessels were restored.

Amphoras were chiefly represented by examples of Mareotic vessels. (Fig. 4, A) Nile silt amphoras of the Egloff 172 class with typical ringed-toe were also present. Imported containers included examples of Cretan Amphorae 2(Fig. 4, B), Trypolitanian I amphoras and early examples of Palestinian bag-shaped amphoras as well as several fragments of North African manufacture. Common wares came in almost every shape and size: cooking pots, frying pans, jugs etc. All of them were of Egyptian manufacture. Table wares, although definitely less frequent included some ESA cups (forms *EAA* 45 and 50), and Aegean made bowls with roulette and barbotine decoration. Particularly interesting is a large group of Egyptian made bowls (some 20 examples were recorded), closely imitating some Cypriot Sigillata

shapes, mainly forms P 40 (Fig. 4, C)[8] All the examples were made in Nile silt fabric,. usually medium fine, hard with some minor inclusions: mainly fine sand and few mica specks. The surface is smooth, sometimes coated with thin dark red, almost brown slip. It remains an open question whether this group of vessels represents the production of Alexandrian workshops or some other manufacturing centres located in the Nile valley.

A number of complete lamps or fragments were also collected, among them an intact example of *Firmalampen* class bearing the inscription: TANAIS. (Pl. V, a). and another lamp with figural representation on the discus (Pl. V, b). A few shards at the very top of the deposit may be later in date, but all the recorded items could be safely dated to the late 1[st] - early 2[nd] century AD. This well-dated deposit provides a *terminus post quem* for the second phase of the occupation of the house FA. The question may be raised whether the destruction of the staircase may be interpreted as evidence of major destruction of the house or simple remodelling.

Building F B:

The excavations in this area were resumed at the point where they were halted in 1994. Double walls running N-S discovered at that time, led us to believe that anotherbuilding (coded FB) would probably extend further to the west.

As in the sector as a whole, the upper layers in the newly excavated area consisted of a thick, homogenous levelling layer made up mostly of ashes and debris from the last rebuilding of the baths. Directly underneath some Late Roman constructions were discovered. In the northern part of the trench there was a section of a sewage channel running north. It certainly belonged to the same series of installations previously discovered in other parts of the sector.[9] It seems that this entire area was at the time a service area for the baths, although missing the architectural context it is difficult to be certain about the function.

In the southern part of the trench, close to the cisterns, the construction of a large lime kiln was uncovered (Fig. 5). This relatively well preserved structure was built in red-brick, encased with small stones. It appeared to have been built directly

[8] J.W.Hayes, Sigillata Cipriota, in: *Enciclopedia dell'Arte Antica, Atlante delle forme ceramiche,* vol.II (Roma, 1986), 80-91, pl.XVIII-XXII.
[9] cf. G.Majcherek, Kom el-Dikka excavations 1995-96, PAM VIII (1997), 19-21.

on top of the front wall of the building FB. The reducing chamber is roughly circular measuring some 1,20 m in diameter. The walls continue upwards to a preserved height of 1,90 - 2,00 m. The interior surface of the reducing chamber is coated with a black vitreous formation showing the effect of high temperatures. The chamber was filled with depositional strata consisting mostly of brick detritus, broken marble pieces, stones and kiln waste. On one of the broken marble slabs a hastily drawn sketch portrait was found. The floor of the chamber was covered with a thick deposit of lime. The top of the kiln is not preserved but it was presumably built in the shape of dome or beehive. A transitional tunnel opening to the west, and covered by radial brick vault is approximately 1,10 m in length. The stoking area confined between the front wall of the building FA, and another specially built

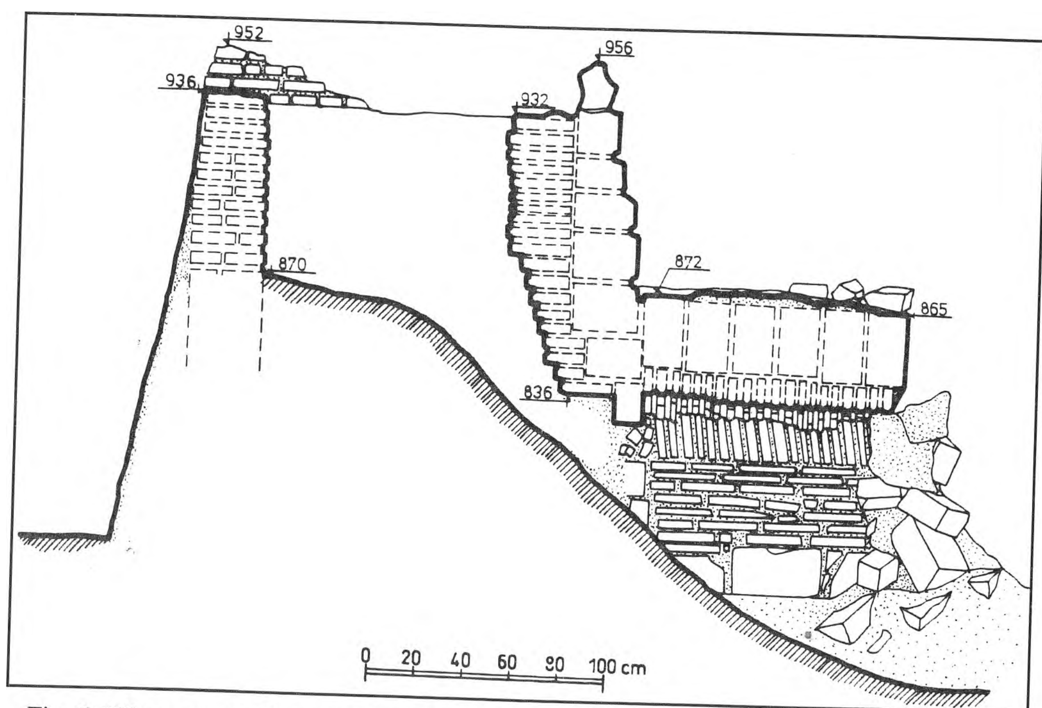


Fig. 5. Kiln excavated in sector F. Cross-section E-W. Drawing by M. Budzanowski and M. Warchol.

wall is 1,30 m wide. Heavy concentration of kiln refuse and slag was found in the immediate surroundings of the kiln. This area was apparently used for lime slaking in the 4th -5th century AD as evidenced by pottery finds. The whole structure can be therefore associated with extensive building activity nearby, most probably with construction of the cisterns.

In the northern part of the excavation trench another construction was unearthed. It was built as a diagonal wall made of large blocks and reused elements of architectural decoration: marble column drums, consoles and cornices. The structure was designed as a sort of enclosure wall in an apparent attempt to contain large deposits of ashes originating from the bath. This attempt, however, proved futile as indicated by a thick layer of ashes and kiln refuse overlaying the wall. It seems obvious that in the last period of the bath's utilisation this area served as a dumping ground for ashes evacuated from the subterranean service area.

The underlying layers were composed mostly of destruction material containingfragments of polychrome plaster and architectural detritus. Immediately below, blocks of the fallen wall were cleared. The position of blocks indicated that this area must have escaped Late Antique and Medieval robbing activity. After careful exploration of the fallen wall (all blocks were stored nearby in view of future restoration) the whole extent of the Roman occupation level was cleared in the entire trench. The excavated fragment of rather unusual building consisted of two large rooms. (Fig. 6). The southern one, almost square (ca. 5,50 x 5,80 m) served most probably as a courtyard. The room was not accessible from the street, as proved by a continuous wall preserved ca. 0,60 m over the floor level. The south-western corner of the room has not been entirely explored as yet, there is a strong possibility, that the entrance may have been located there.

The floor of the courtyard was made in quite an unusual way. A pebble-made pavement was laid along the walls, slightly curving in corners, while the central part of the courtyard was covered with a dirt floor. The northern room was entered from the courtyard through an entrance flanked by two granite columns framed with pilasters in obvious repetition of a typical *prostas* layout. Both broken columns (ca 3,80 m tall), were found nearby. The lower fragment of the eastern one was found *sub situ,* still partially resting on its base. Flanking pilasters were topped with Corinthian capitals made in plaster, fragments of which were found

nearby. The room was accessible not only from the courtyard but also from the west through a series of doors leading from another room.

The floor of this room was covered with a fragmentarily preserved *opus tesselatum* mosaic with black-and-white floral and geometric patterns (Pl. V, c). In the centre of the room there is a large circular emblema framed with a rectangle decorated with *peltae* motifs at the corners. The exact chronology of this occupational phase is yet to be determined, but based on stratigraphical evidence it could have been of 3rd century date. The finds from the destruction layer consisted amongst others of several lamp fragments, as well as fragments of tablewares and commercial amphorae. The bulk of the pottery points to the late 3rd-early 4th century AD as the most plausible date for destruction of this building.

Although it is tempting to see the uncovered structure as a kind of monumental entrance leading to the nearby Subterranean Building, its exact nature as well as precise dating is yet to be determined. This large underground complex of chambers and corridors believed to be used as a storing complex, was adapted at a later date to serve as cellars of the Late Roman bath erected on the site. Further research here is planned for the coming season.

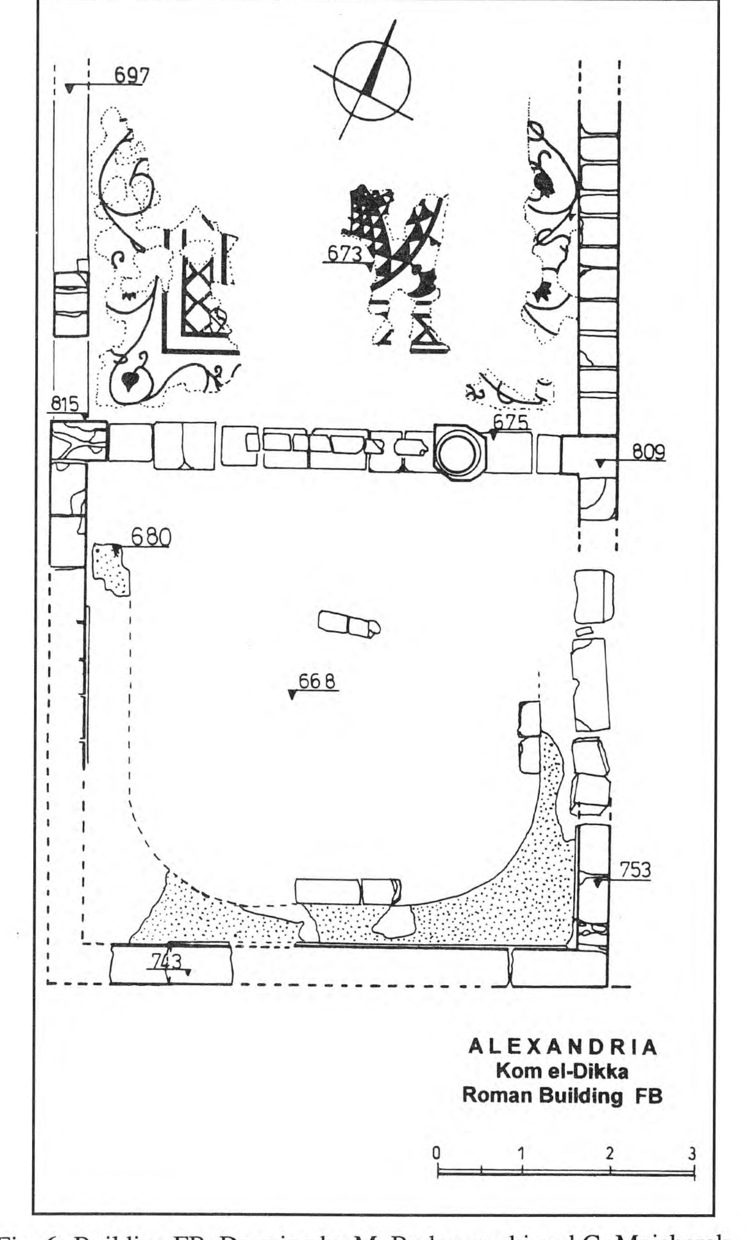
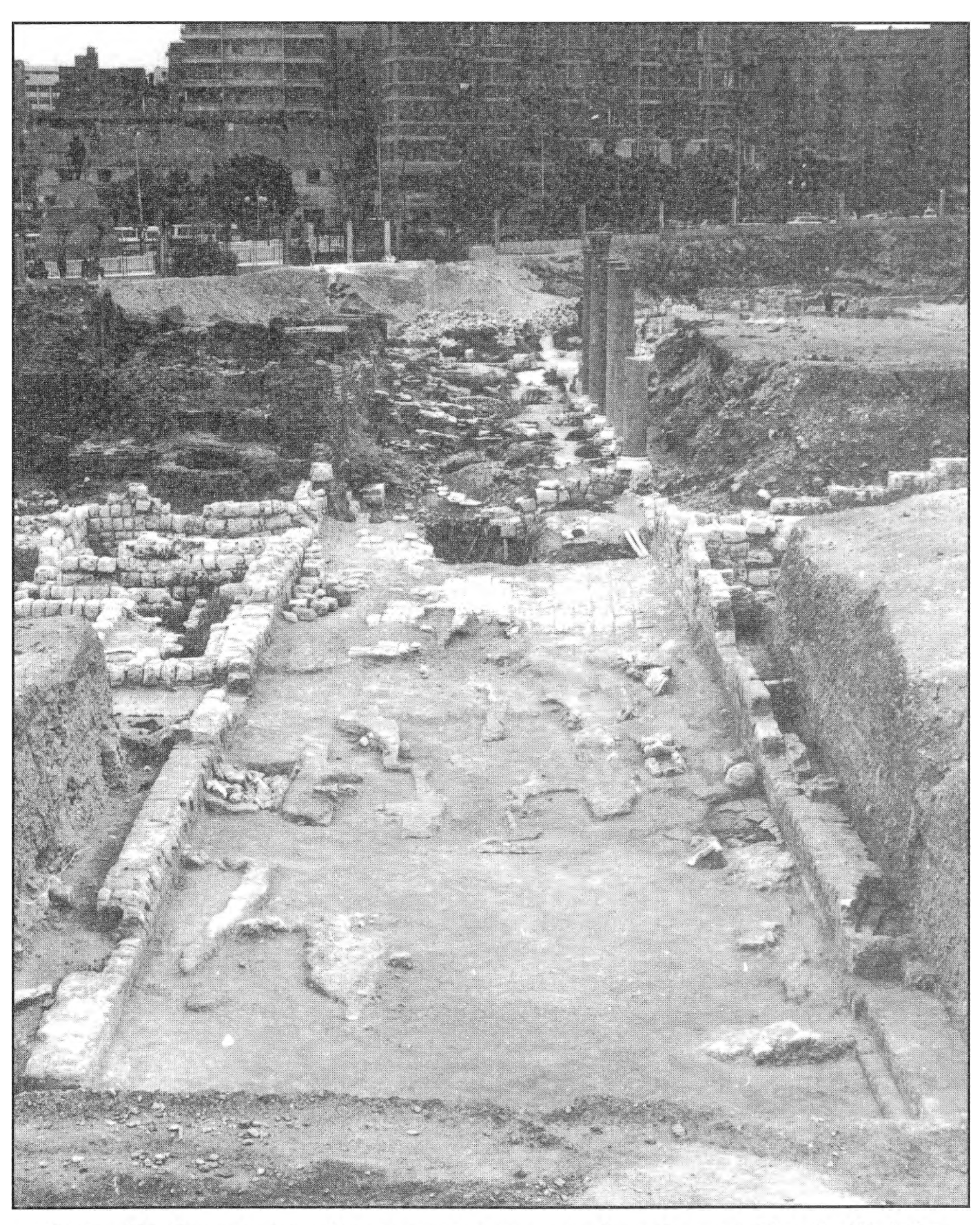
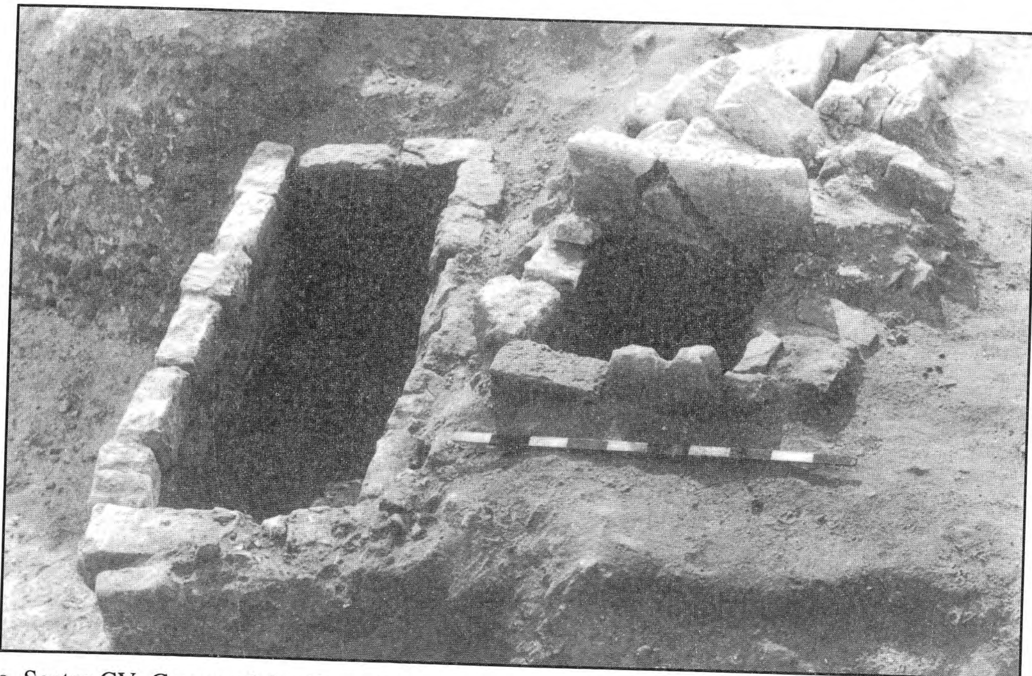


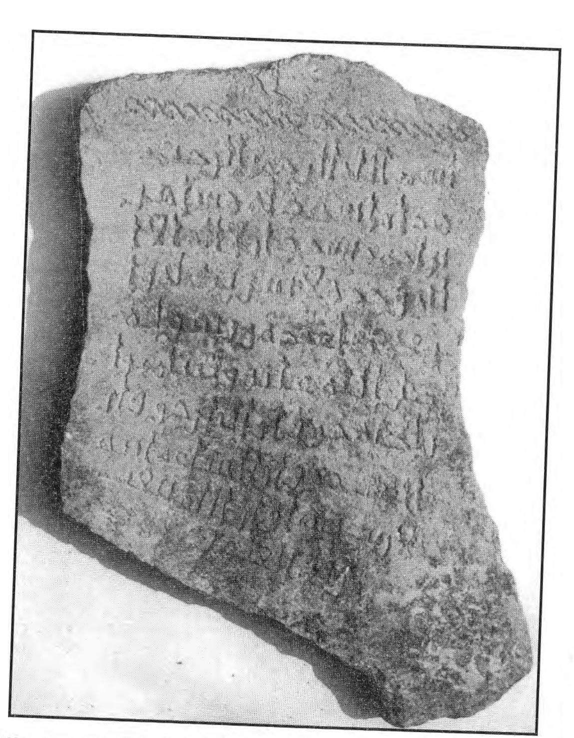
Fig. 6- Building FB. Drawing by M. Budzanouski and G. Majcherek.



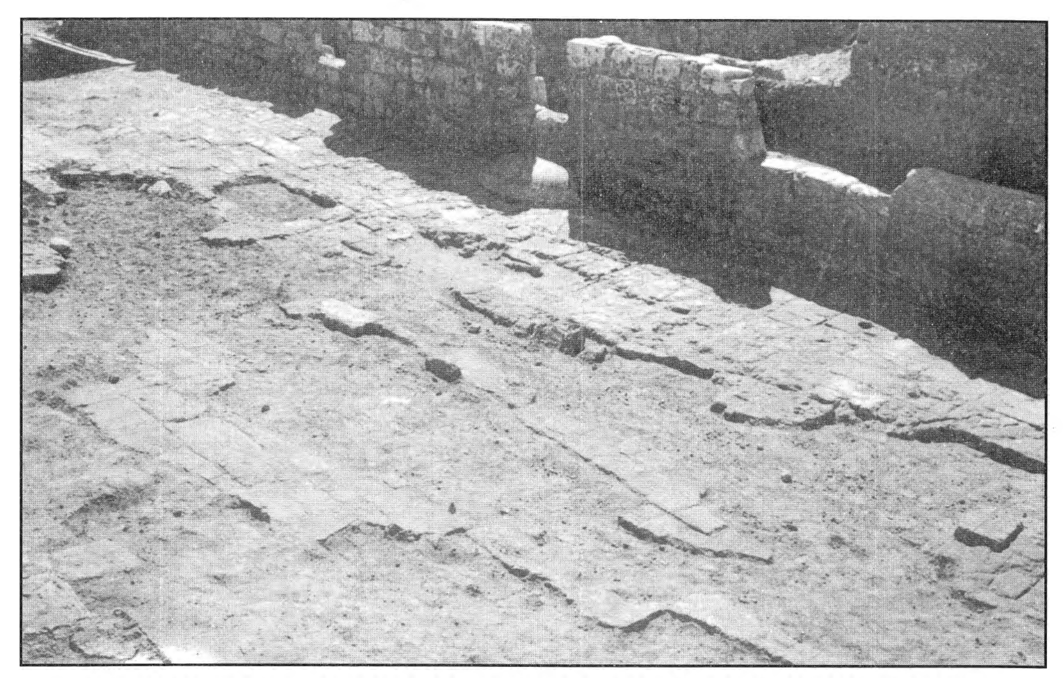
Sector CV. General view of the excavated area, seen from the west. Phot. by W. Jerke.



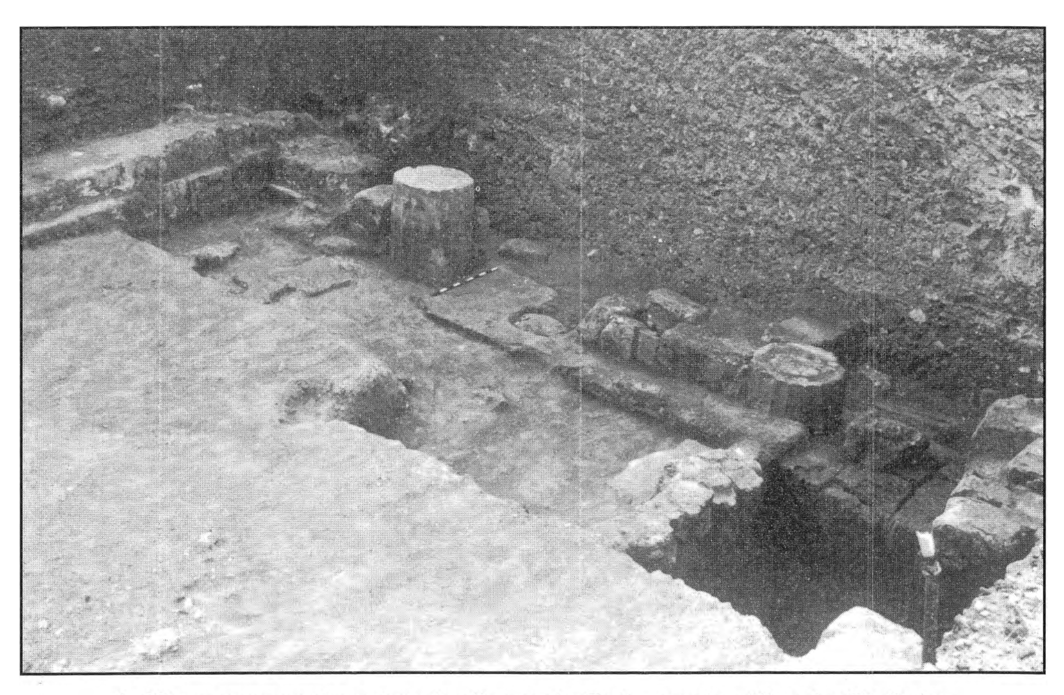
a. Sector CV. Graves of the Upper Necropolis (n°s. CV. 103, CV 105).Phot. by G. Majcherek.



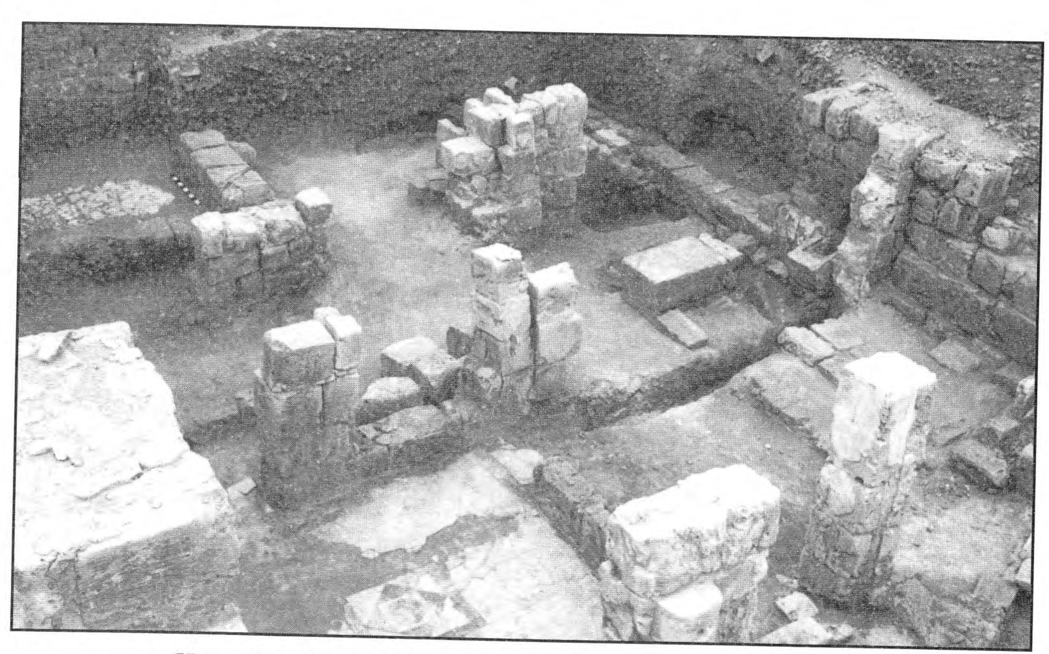
b. Middle necropolis. Inscribed stela n°4422. Phot. by W. Jerke.



a. Late Roman pavement along the southern passage of the bath. Phot. by W. Jerke.



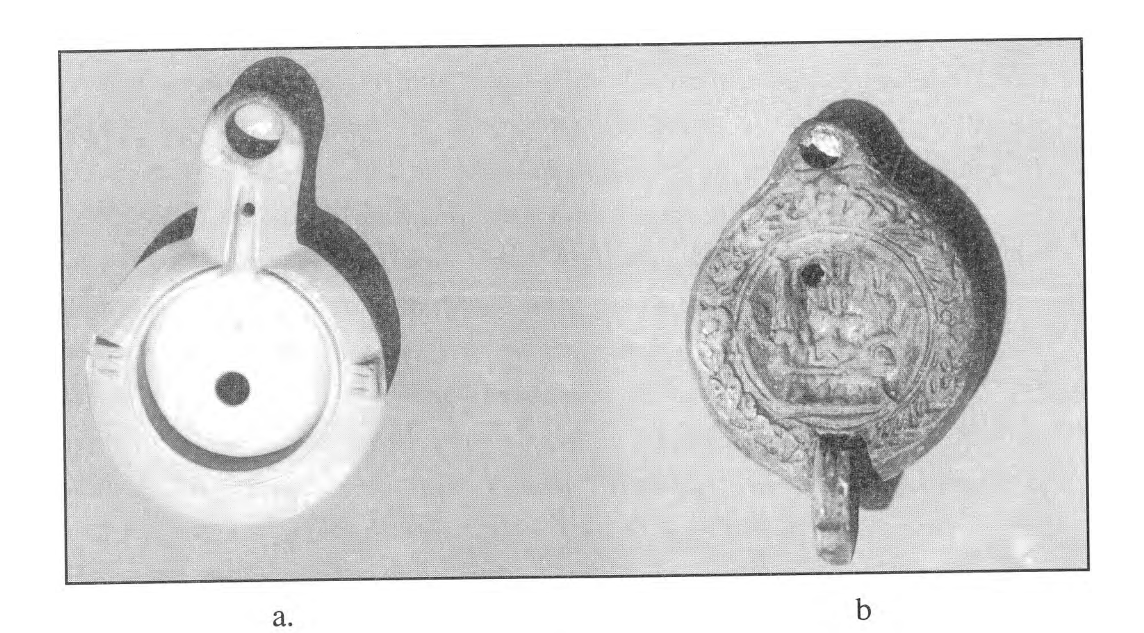
b. The monumental gateway leading to the Bath complex. Phot. by W. Jerke.



a. House FA. General view of the eastern wing. Phot. by W. Jerke.

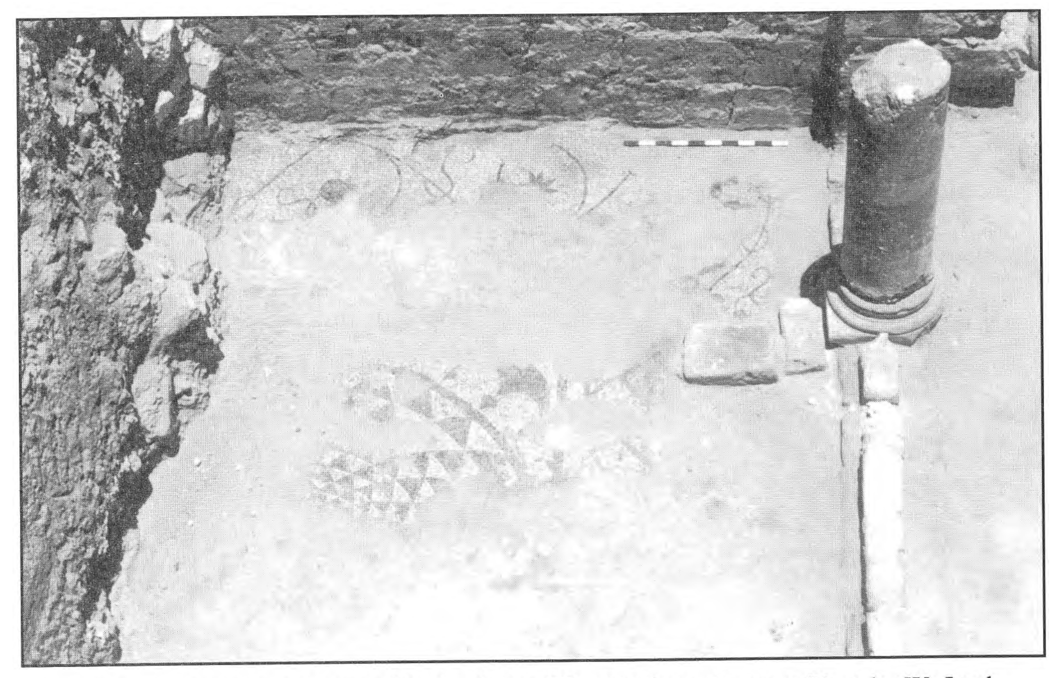


b. Pottery deposit in the House FA. Phot. by W. Jerke.



a. b

Early Roman lamps found in the House FA. Phot. by W. Jerke



c. Mosaic pavernent excavated in the House FB, seen from the west. Phot. by W. Jerek.

KOM UMM EL-ATL (FAYYUM-EGYPT) SIX EXPEDITION-OCTOBER 1998.

Sergio PERNIGOTTI
and MARIO Capasso

The Joint Archaeological Expedition of the Universities of Bologna and Lecce, directed by Sergio Pernigotti (University of Bologna) and Mario Capasso (University of Lecce), carried out the sixth season of excavation at Kom Umm el-Atl (Fayyum), the ancient Bakchias, from the 1st to the 31st of October 1998.

The team also included by Paola Davoli (field director), Francesca Chillemi, Susi D'Amato, Annalisa Malaguti, Barbara Faenza, Flavia Ippolito, and Cristian Tassinari. The Supreme Council of Antiquities was represented by Inspector Tarek Mahmud Ahmed, who made an important contribution in the work of the mission, The mission thanks the Director of Antiquities of the Fayyum and of Beni Suef Mustafa el-Zohery, the Director of Antiquities of the Fayyum Aly el-Bazidi, the director of North Fayyum Antiquities Ahmed Abd el-Aal and the Chief of the Fayyum Gamal el-Rabat for having facilitated the work.

This year the mission carried on the excavation of the main temple of ancient Bakchias, which had been brought to light during the previous seasons. In front of the southern pylon we found a very complex stratigraphy with many walls of different periods not so easy to explain. Some of the mud bricks walls belong to buildings connected to the temple, probably to dating back to the ptolemaic period. We have also begun the digging of some of the building to the south and east of the temple, perhaps storehouses and priests dwellings .

The most important building is a stone temple, south of the southern edge of the main temple, which is till now the first one found in Bakchias, 7.80m long, 5m wide and 2.18m high. We have found only the lower part of the building and three small rooms inside, L shaped, probably to be used as storerooms or *criptae* Till now we don't know the god or goddess to which the temple was dedicated.

In the last part of the season we also found also another stone building, west of the previous one, similar in dimensions but in bad condition. It could be another temple but till now we cannot say how it was jointed to the first building. Between the two buildings there is a base of a big stone altar.

In front of the entrance of the main temple we have brought to light a new stone structure that for the moment we can't explain. It can be compared to the first stone portal of the north temple of Karanis, to be dated perhaps to the roman period.

We have continued the excavations in two of the rooms inside the main temple (Pand N) to study some architectural details of the building.

We have found a lot of pottery, Ptolemaic and Roman coins and Greek, Demotic and figured *ostraka*. Some of the most important objects are a green schist base of a little statue with a hieroglyphic inscription to Osiris, a terracotta statue of the Greco-Roman period that represents the forepart of a sphinx with the portraiture of Amenemhat III, and a fragment of a basalt statue in Egyptian style, perhaps part of a royal statue.

We have continued the planimetrical reliefs of the temple and the surrounding area, and we have completed the graphic documentation of house VIII that is to be published in *extenso*. In the last part of the seaon we restored the wooden cover of House VIII and of the temple.

The excavation of the temple area will continue during the seventh season, which will take place in October, 1999.

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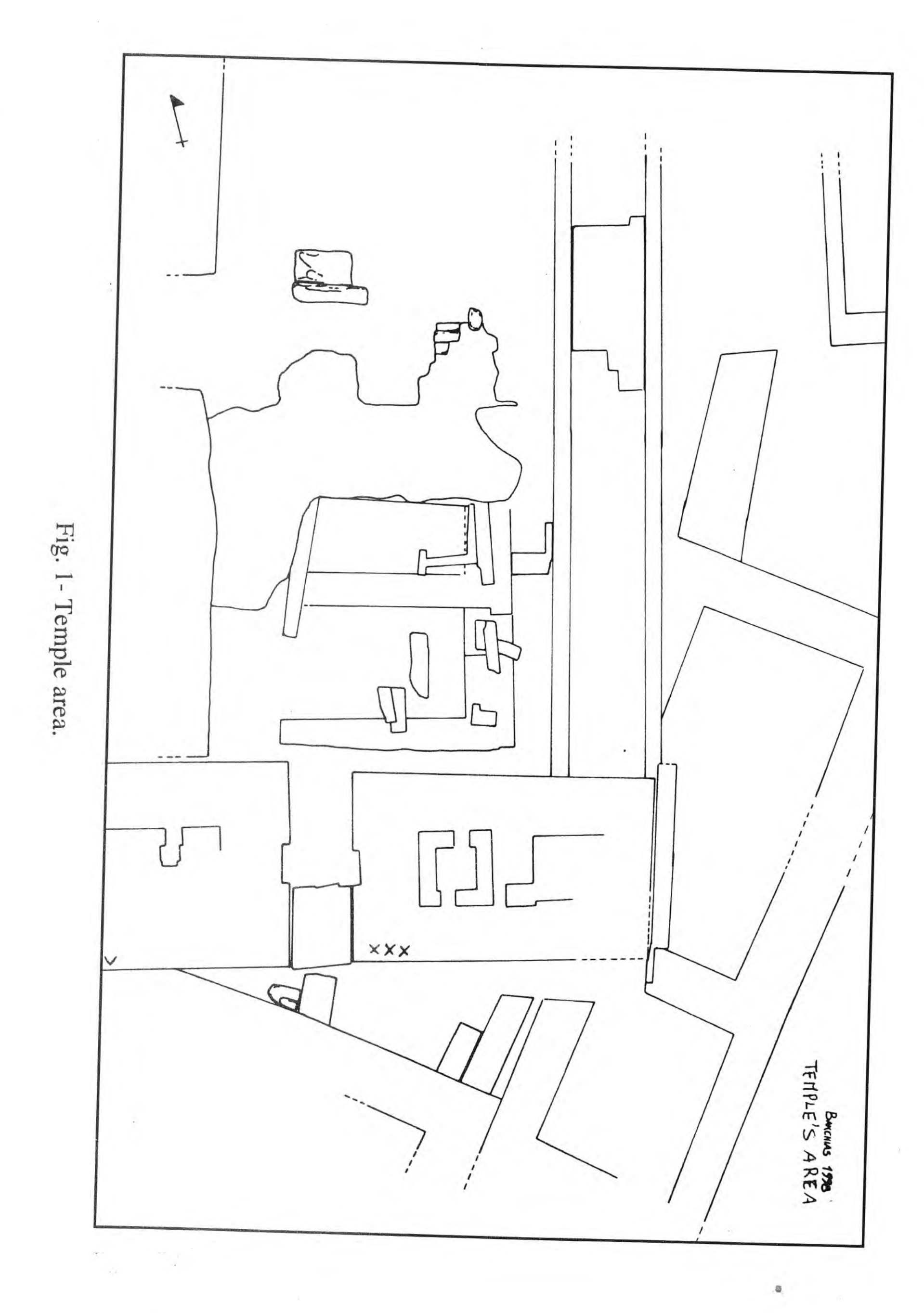


Fig. 1 - Temple area.

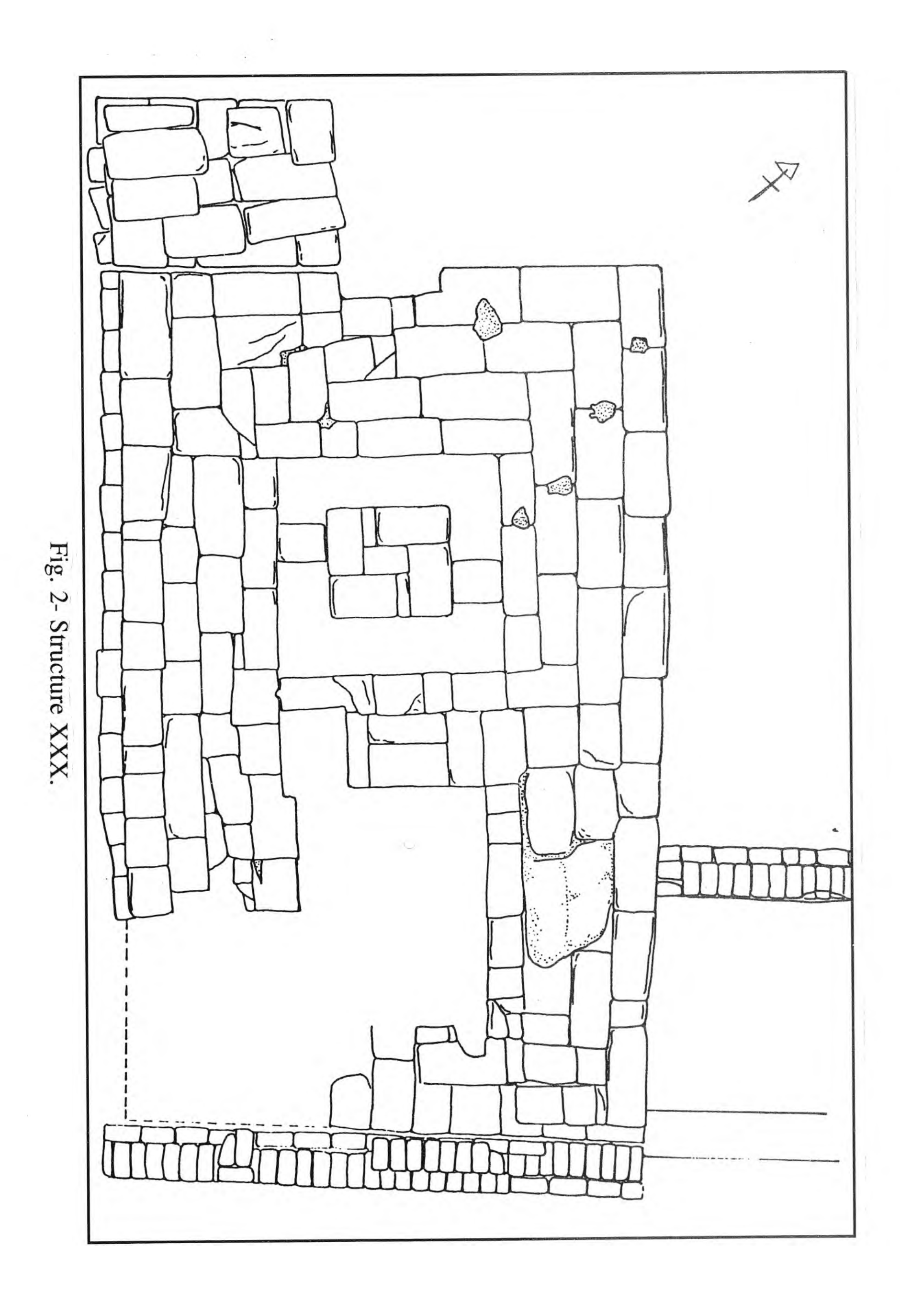


Fig. 2- Structure XXX.

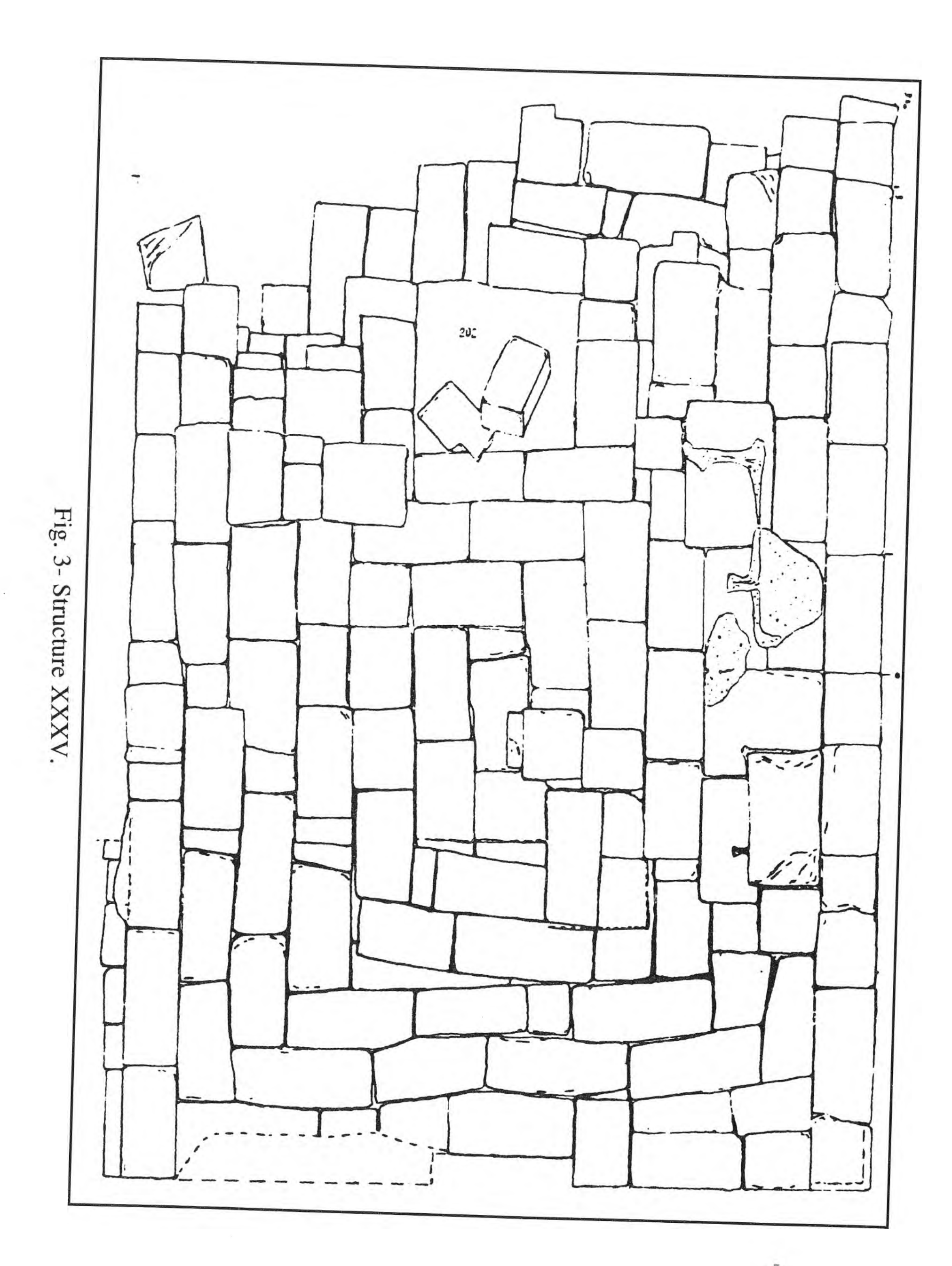


Fig. 3- Structure XXXV.

THE 1997 SURVEY OF THE ANCIENT QUARRYING SITE OF GEBEL EL-ASR ('THE CHEPHREN DIORITE QUARRIES') IN THE TOSHKA REGION

Ian SHAW

I. DESCRIPTION OF THE SITE

The Gebel el-Asr gneiss quarries and quartz mines, discovered in 1932, have often been described as the 'Chephren diorite quarries' because they are the source of the blue-grey metamorphic rock from which the magnificent seated statue of the 4th-Dynasty pharaoh Chephren (2520-2494 BC) was carved. The site is located in Lower Nubia, about 65 km northwest of Abu Simbel (see Fig.1).

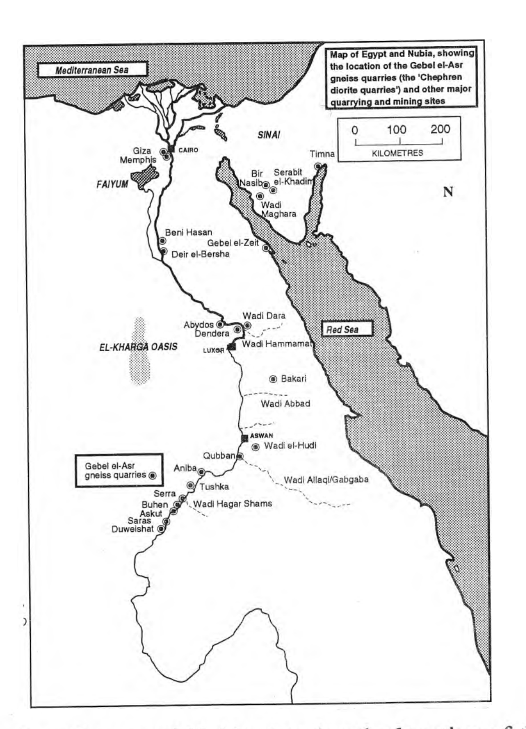


Fig. 1-Map of ancient Egypt and Nubia showing the location of the Gebel el-Asr archaelogical site (the Chephren diorite quarries).

The current project is the first archaeogical expedition to the quarries since 1938, when Reginald Engelbach undertook his second season of survey and excavation in the region, including a detailed examination of the ancient road leading to Tushka (Engelbach 1933; 1938: 388-9, Murray 1939: 108-11). More recently, the geologists James Harrell and Max Brown produced a more detailed map of the area and examined the geological, aesthetic and religious signifcace of the type of gneiss exploited at the site (Harrell and Brown 1994).

II. THE AIMS OF THE 1997 GEBEL EL-ASR SURVEY

Since 1985 I have been conducting archaeological surveys of a variety of Egyptian quarrying and mining settlements, with the aim of gaining a better understanding of the strategies and economic significance of such activities. My fieldwork has so far concentrated principally on the detailed survey of two sites: the travertine quarries of Hatnub (Shaw 1986, 1987, 1994 and forthcoming) and the amethyst mines at Wadi el-Hudi (Shaw and Jameson 1993, Shaw in press A, B & C), as well as briefer surveys at Gebel Qatrani, Wadi Maghara and Umm el-Sawwan (Shaw 1994).

In 9-12 April 1997, with the generous permission and support of the Supreme Council of Antiquities, I undertook a short of survey at the Gebel el-Asr quarries. I would like to thank the Chief Inspector of the SCA at Abu Simbel, Mr Atia Radwan, and his deputy, Mr Ousama Abd el-Latif, for their help and advice in undertaking this work. We had two basic aim :

(a) To survey the Gebel el-Asr gneiss and quartz quarries (formerly known as the 'Chephren diorite quarries'), dating to the Old and Middle Kingdoms (c.2650-1600 BC). This was the first archaeological expedition to the quarries since their discovry in 1932-8.

(b) To confirm the reported existence of a set of amethyst mines supposedly dating to the old Kingdom, at the northern end of the quarries. These would be the earliast amethyst mines in Egypt, predating the Middle Kingdom Wadi el-Hudi mines, which were most recently surveyed in 1992 (Shaw and Jameson 1993).

The staff consisted of myself, Dr Judith Bunbury (a geologist currently employed in the Earth Sciences Department of the University of Cambrige) and Elizabeth Bloxham (an archaeologist at the Institute of Archaeology, UCL).

III. THE RESULTS OF THE 1997 SURVEY

In 1997 we examined all the principal sites in the region, taking GPS readings and making small EDM surveys, as well as sketch plans. We focussed particularly on the area at the north-eastern end of the site, surrounding 'stele ridge', identifying it as an area of amethyst and multi-coloured quartz mines dating to the Middle Kingdom. The Gebel el-Asr project involved the following components:

(a) Photographic recording of the surviving remains of gneiss quarries and amethys/quartz mines;

(b) Use of an EDM and GPS to produce a more detailed plan of the gneiss quarrying region and the 'stele ridge' area of the site;

(c) Geological study of the gneiss quarries and the amethyst/quartz mines.

As far as publication plans are concerned, an archaeological report on the site formed part of a paper on Egyptian amethyst mining which is to be published as part of the Poznan 1997 conference (Shaw, in press C). A report will also be submitted to the *Journal of Egyptian, Archaeology,* where it would complement an earlier article (Shaw and Jameson 1993) describing a survey of the Middle Kingdom amethyst mines at Wadi el-Hudi. A geoarchaeological report is also to be co-written with Judith Bunbury and submitted to the *journal of Archaeological Science.*

IV- ENVIRONMENTAL IMPACT ON THE SITE

The north-eastern part of the Gebel el-Asr quarrying site (Englebach's 'stele ridge': 22° 54.01 N, 31° 19.20 E) has recently been rather badly affected by construction work associated with the new road to Gebel Uweinat. The Middle Kingdom cairns, which were examined and documented by Englebach in 1938, have been demolished and significantly damaged by the use of some form of earth-moving equipment such as a JCB.

Although there are enough surviving traces of cairns, ceramics and quarried stone to provide a good indication of the date and major characteristics of the site,

this is a warning as to how easily the other components of the site (such as the main Early Dynastic / Old Kingdom quarrying areas just a few kilometres to the south-west) may be damaged if the Gebel el-Asr site as a whole is not provided with some kind of protection from the proposed developments in the Toshka region. The site is already threatened by the fact that the Gebel Uweinat road now passes directly through it, and the situation can only be worsened by the increased use of this road over the next few years.

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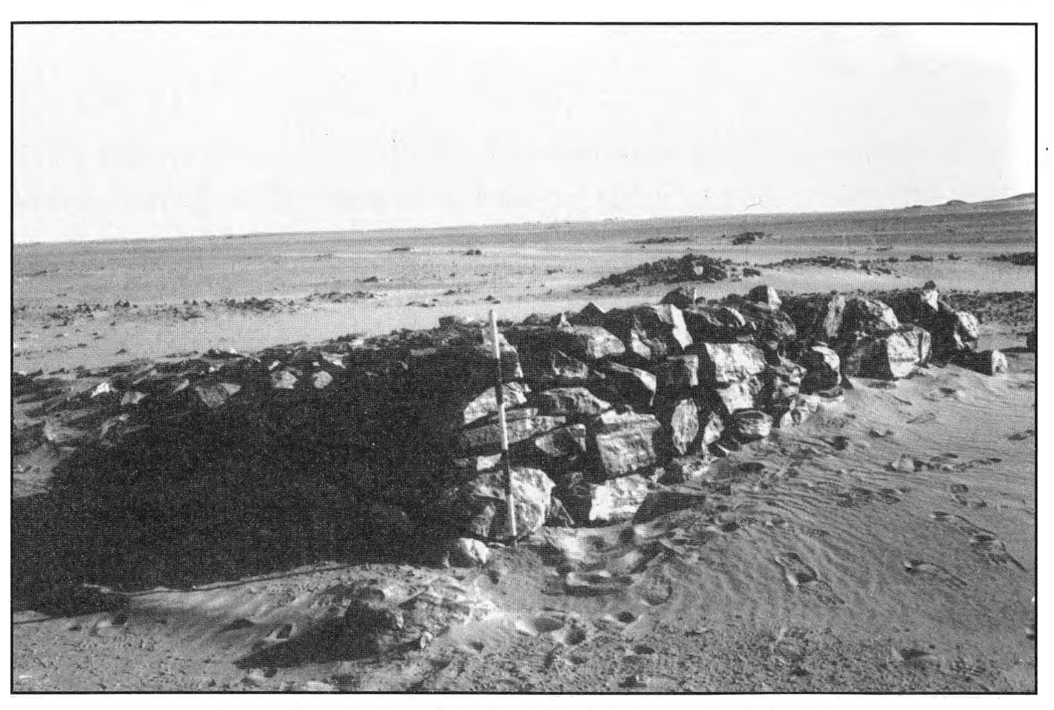
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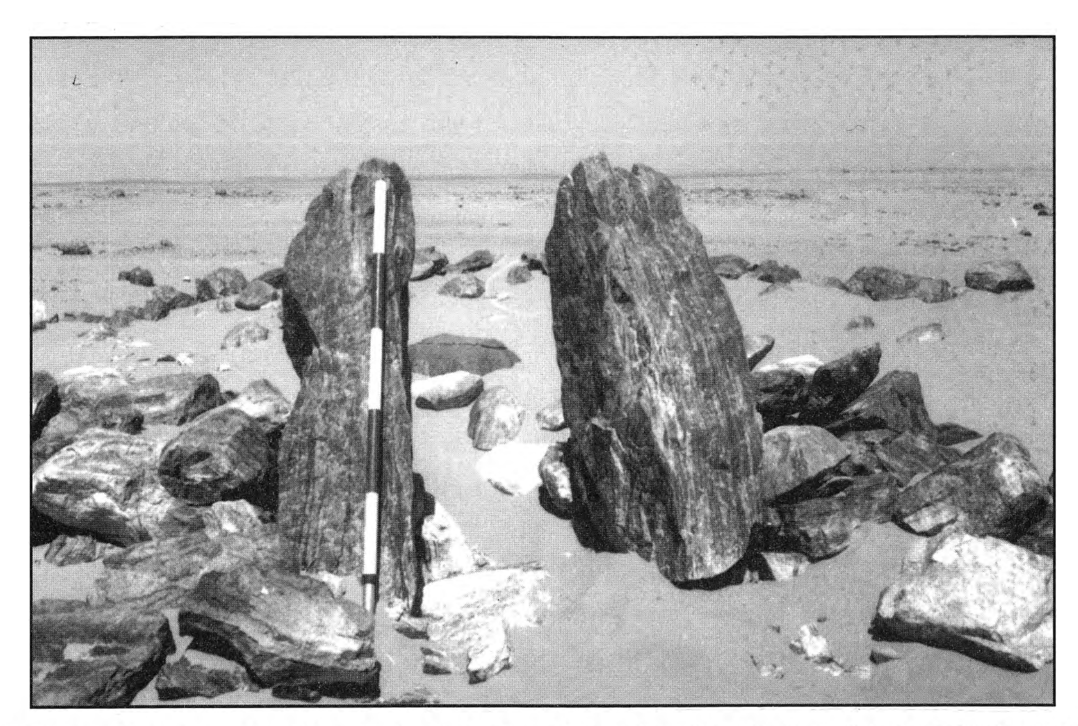
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1. Loading platform 1, at the Gebel el-Asr gneiss quarries.



2. The emplacement where the "Khufu Stele" (now in the Egyptian Museum, Cairo) originally stood, at the Gebel el-Asr quarries.

BRITISH MUSEUM EXPEDITION TO TELL EL-BALAMUN: INTERIM REPORT, 1998

A.J. SPENCER

The eighth season of work by the British Museum at Tell el-Balamun in the northern part of the Nile Delta lasted from 11 March to 2 may 1997. The staff consisted of Dr. A. J. Spencer and Dr. Patricia Spencer, with the collaboration of Mr. Yasser el-Sayed el Gamal as Inspector with the expedition, to whom we are most grateful. Thanks are due to Inspector Ahmed Rabia Ahmed for assistance received during the season. We also express our thanks to Dr. Gaballa Ali Gaballa, Secretary-General of the Egyptian Antiquities Organization, Mr. Abdessalam Bakr (Director of Excavations and Inspectorates for Lower Egypt), Mr. Mohamed Abdel Fattah (Director for Mansura and Tanta), and all the staff of the Antiquities Office at Mansura.

Work this year was concentrated to the west of the main temple, where investigation began with the clearance of the surface mud from an area of 15 x 10 meters, to reveal several several grain-silos with associated fill of the Twentieth to Twenty -First dynasties (Pl. I, a). A deeper probe-trench showed that the silos had been constructed above the destroyed remains of earlier ones, all these features having accumulated beside the east face of a thick mud-brick wall, which ran parallel to the temple axis (fig. 1). Both the wall and the silos had been levelled in antiquity, probably at the time of the rebuilding of the temple by Sheshonk III, although other evidence showed that the wall had been in a state of decay by the beginning of the Twenty-Second Dynasty. This massive mud brick wall with a thickness of 11.60 meters is the earlist feature so far discovered on the temple site. It is founded at a deep level below the present water-table, and some of the pottery from the fill against its inner face is characteristic of the Twentieth dynasty, so it is probable that the wall is considerably earlier. The ceramics from the upper levels of this fill continue the chronological sequence into the Twetny-First dynasty, by which time some eroded portions of the wall were becoming buried the accumulated deposits. Surprisingly, much of the brickwork was found to be well preserved at a depth of only a few centimetres under the surface mud, in a part of the site which suffers more than most from the accumulation of rainwater. From the

corner at the north, the length of the north-western portion of the wall is 46. 40 metres, ending at a finished jamb belonging to one side of a gate, the opposite side of which has not yet been located. The north-east part of the wall has so far been traced for a distance of 15.20 metres from the interior of the corner. At both the northern and eastern limits there had been robbing of the bricks in antiquity, reducing the height of the wall in steps as courses of bricks had been removed. The bricks of the wall vary in size: the majority are in the range of 37-40 x 18-20 x) cm, but a few are larger, particularly in the north-east section, measuring 44 x 21 x 12 cm. The damaged portions were found to be covered by fill containing the same kind of late New Kingdom and Third Intermediate Period pottery as that found around the silos, so the date of the wall is unlikely to be later than the Nineteenth Dynasty. The thickness of the wall and its position indicate that it served as an enclosure for the temple.

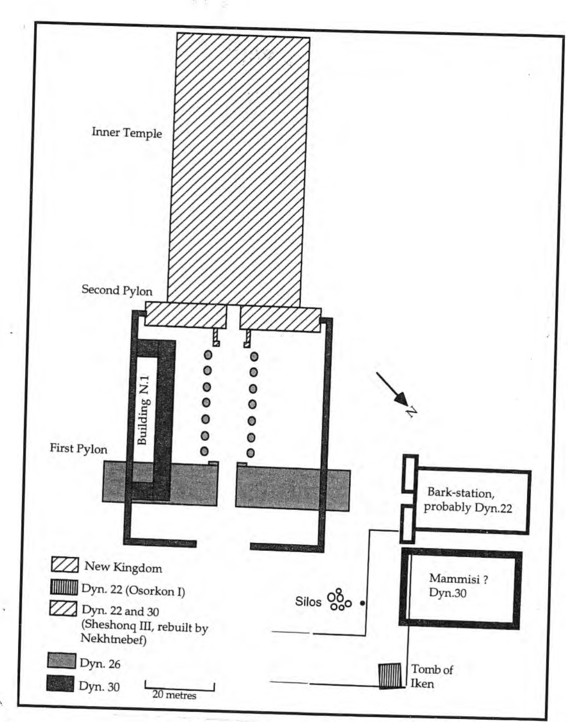


Fig. 1- Plan of the temple and the excavations of 1998.

The diameters of the grain silos ranged from 1.75 to 2.80 metres, the sides usually consisting of a single thickness of mud bricks, although one example had thicker walls which appeared to show traces of corbelling. After the destruction of the silos they had been covered by fill containing fragments of pottery of the same date as that from the surrounding area. The depth of the stratigraphy indicates that the silos were renewed periodically in the area east of the large mud-brick wall. To the west of the enclosure wall was a rectangular foundation-pit for a later structure, originally filled with clean sand, of which a small part remained. This foundation had cut into the west side of the older enclosure wall, thereby reducing its thickness in the affected part to about six metres. The foundation-pit had been enclosed by its own wall of mud brick, 3.30 metres thick on all sides except where it was adjacent to the earlier enclosure wall (fig. 1-2). Surface erosion had removed much of the higher parts of this foundation, so that on removing the sand from the corners the base of the foundation was reached at a depth of about 70 cm. There were no foundation deposits. The rectangular shape of this foundation and its modest size of 31.4 x 16 metres suggests that it might mark the location of the mammisi of the temple. Its date must lie in the Thirtieth Dynasty or Ptolemaic Period, since part of the foundation was found to have been cut into fill of the fifth century BC.

Immediately to the south-west of the foundation described above was a second one of different form. Instead of being rectangular, this sand-filled pit was of the usual shape of a small temple: wide across the front for a pylon and narrower at the rear (Fig. 1-2). Excavation showed that only about half of the original plan had survived, the remainder having been destroyed in the Roman Period by pitting. The preserved part lay on the north-east and consisted of one side of the pylon and part of the northern side of the foundation extending from the rear of the pylon to the west. The edge of the foundation-pit had been lined with black mud-bricks, which rose to a maximum relative level of 91 around the pylon where the internal sand filling was best preserved. The rear part of the temple and all the southern side had been destroyed; the edge of the foundation on the north was traced for a distance of 16.4 metres from the back of the pylon, at which point it was found to have been truncated by Roman pitting. The sand in the preserved half of the pylon was searched below the water table to a relative depth of -80 without finding any traces

of foundation deposits. Investigation of the stratigraphy between this temple foundation and the adjacent one to the north showed the southern sanctuary must have pre-dated the Persian Period. A date in the Third Intermediate Period seems most likely, because the front of the small temple cuts into the New Kingdom enclosure wall.

Following completion of the work on these temple foundations, attention returned to the enclosure wall, the northern corner of which was finally cleared. Cut into the exterior of the corner was a small square building of mud-brick, on a slightly different alignment from that of the wall. This proved to have been a single-chamber tomb, originally vaulted, containing the remains of a partly-plundered burial belonging to an individual named Iken (Pl. I b). The position of the tomb is indicated in Figures 1 and 2. The internal size of the chamber was 3.45 x 2.10 metres with walls built of bricks measuring 36 x 18 x 8.5 cm, smaller than those of the enclosure wall. The floor of the tomb had been covered by a thin layer of greenish-coloured sand, which extended under the burial on the eastern side. The burial lay on its back with the head to the south, and the face, probably originally looking up, now crushed and turned to its right. The legs were extended and the arms crossed over the chest . It had been considerably disturbed by tomb-robbers who had left many of the bones disarranged. A thin layer of brown powder was all that remained of the wooden coffin, inside which there had been a cartonnage body-case with painted decoration. Only small traces of this were found, accompanied by a considerable quantity of gold foil from the decoration of both the coffiin and cartonnage. Many pieces of gold took the form of long, narrow strips from the decoration of the wig. The inlaid eyes from the coffin, framed in bronze , were also found (Pl. IIa). Five amuletic figures of divinities were found on the body (Pl. IIb), with a granite heart-scarab inscribed for Iken, with added cartouches of King Osorkon I (Pl. III, a). In the southern part of the tomb was a group of fragmentary shabti-figures, also inscribed for Iken, and three large vases of calcite-alabaster (PI. III b, IV a-b). All but four of the shabtis had been broken by pressure from the passage of vehicles over the site, since they lay at a level only a few centimetres under the present ground surface. The joining pieces of each figure which could be identified were collected and stored separately for later conservation.

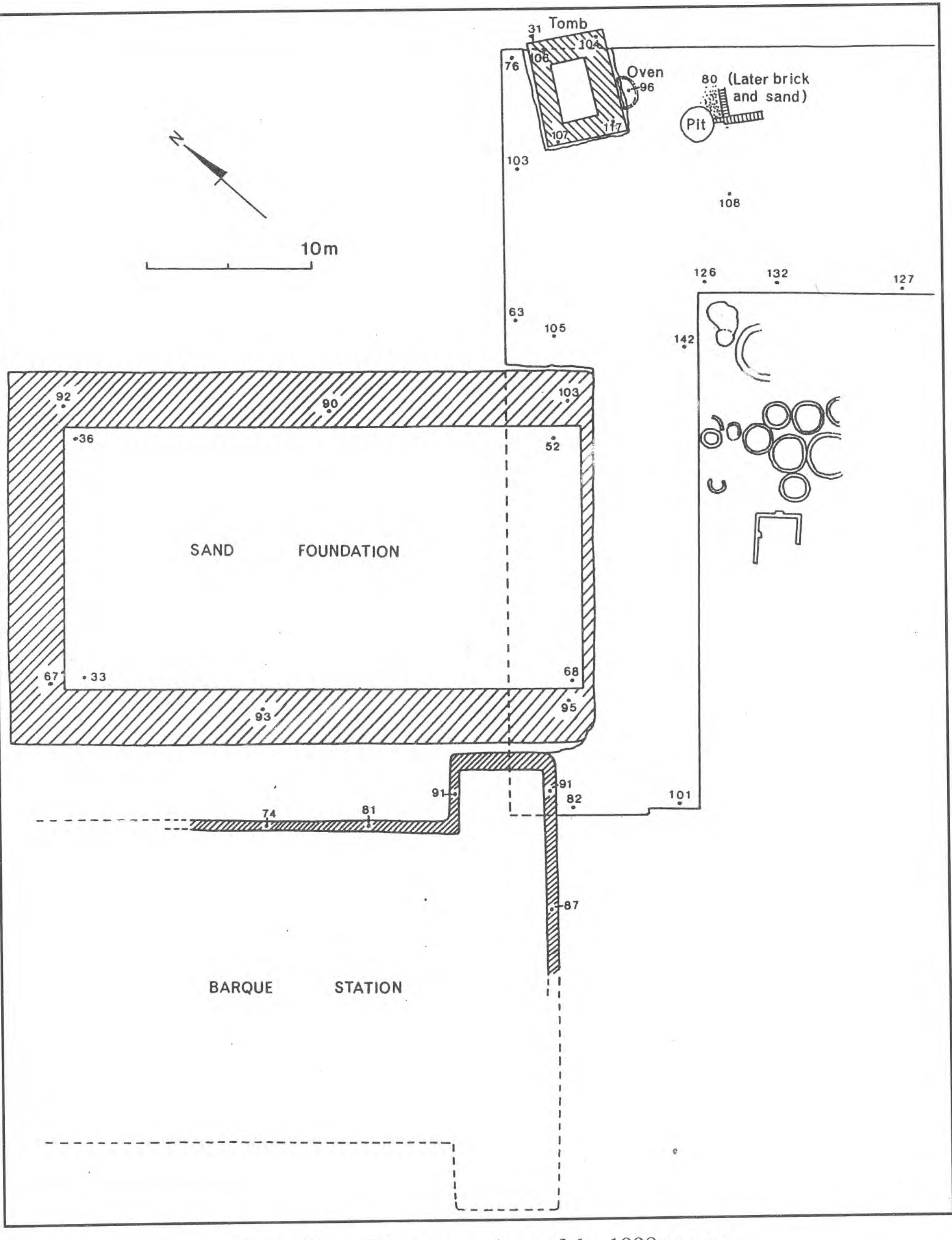
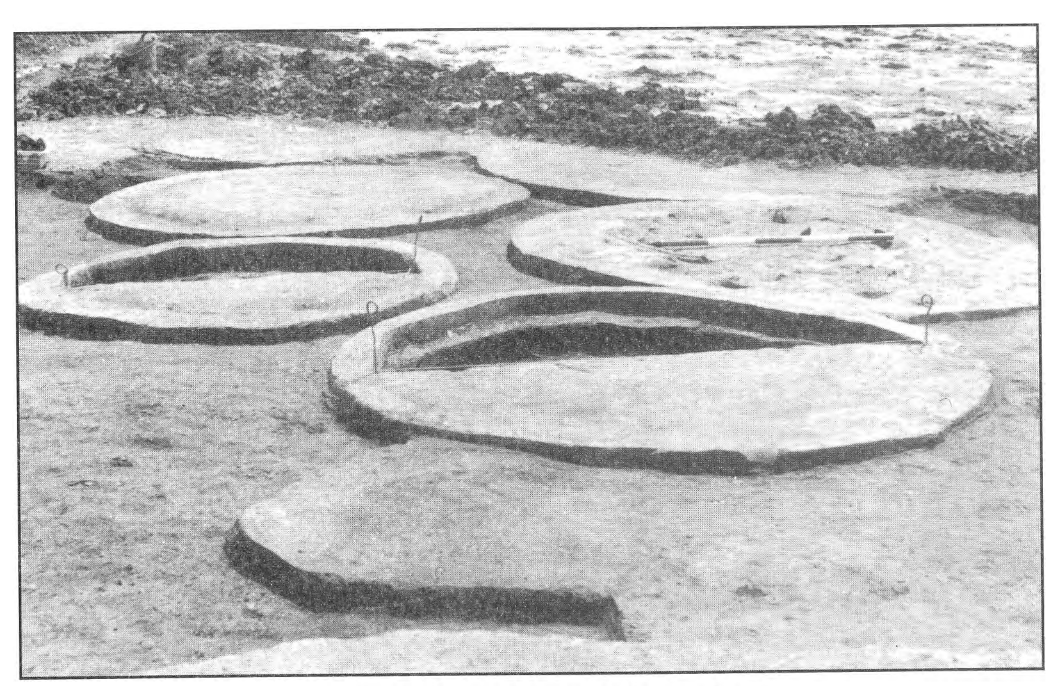


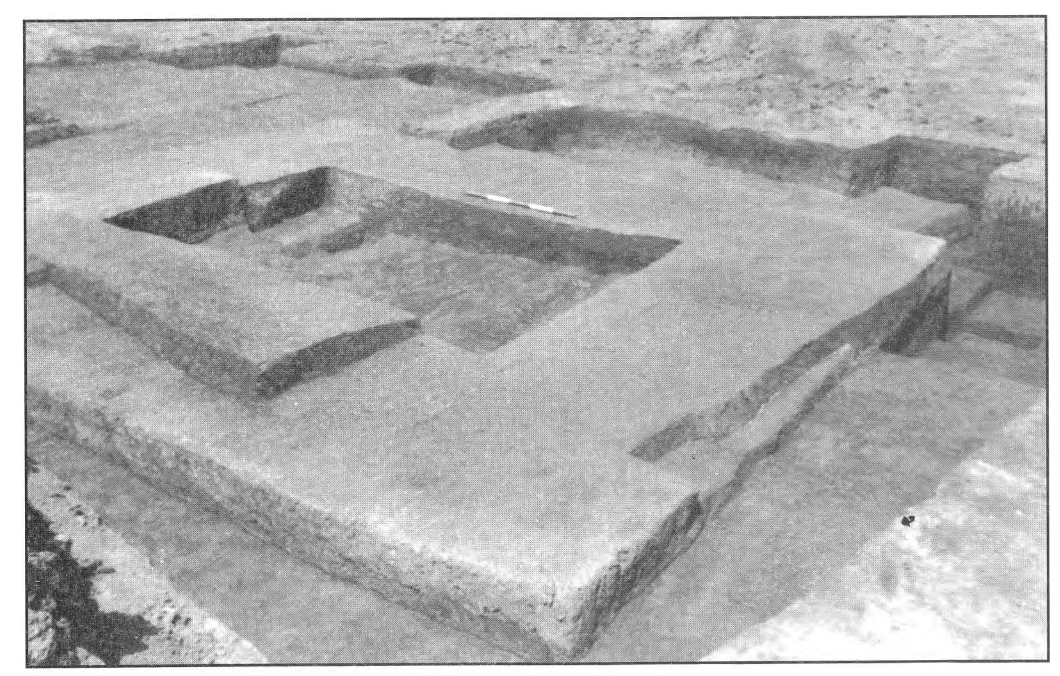
Fig. 2- Plan of the excavations of the 1998 season.

The tomb not only cut into the enclosure wall but also through a level of early Third Intermediate Period fill which had accumlated over the eroded north face of the wall. On the east side, the foundation-trench for the wall of the tomb had cut right through a clay oven belonging to this phase. At a higher level extending over the tomb was a stratum containing later pottery of about 650 BC, which was probably the time when the tomb was robbed, perhaps durimg the building-works carried out in the temple area by Psamtik I. The presence of the cartouche of Osorkon I on the heart-scarab of Iken gives a valuable fixed date for the tomb in this stratigraphic sequence and demonstrates that the mud-brick enclosure wall found this year was already in a state of decay by about 900 BC. All the fill around the silos to the east of the wall belongs to the same phase as the settlement levels cut by the tomb, so this accumulation must have occurred between the late Ramesside period and the beginning of the Twenty-Second Dynasty .

At the south end of the enclosure wall a finished edge was found, in front of the area cut by the small temple foundation. This edge seems to have formed one jamb of a doorway, but as yet no traces of the wall further south have been recovered to show where the opposite side was located. Investigation of the continuation of this enclosure wall to the south and east will form the major task for the next season.



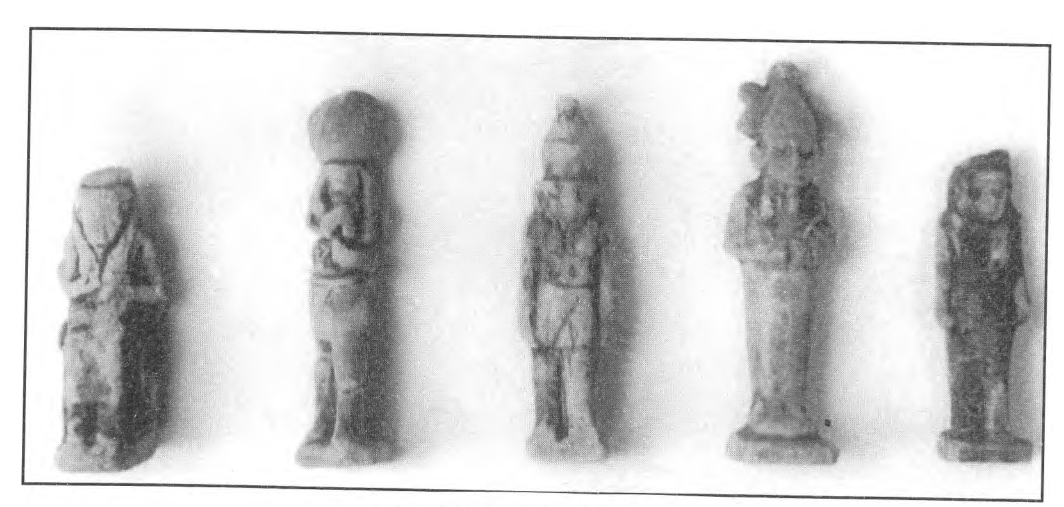
a.Grain silos north-west of the temple.



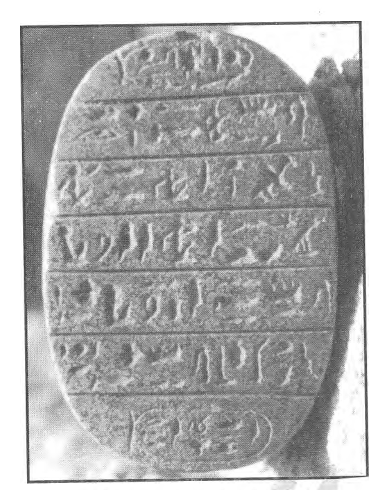
b. The brick-built tomb of I(u)ken.



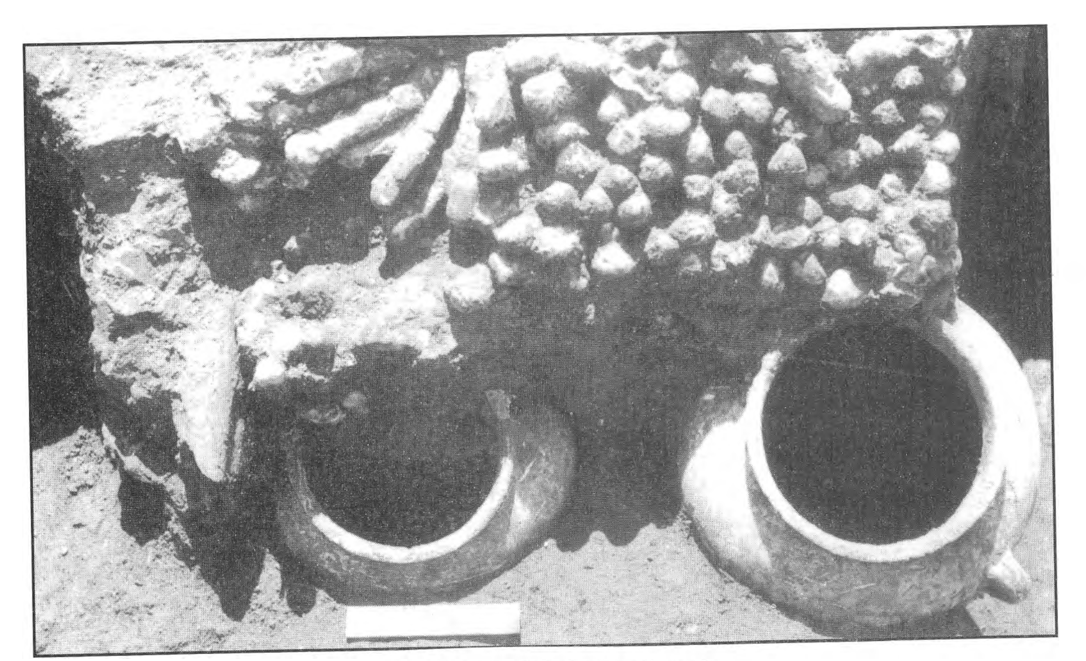
a. Inlaid eyes from the coffin of Iken.



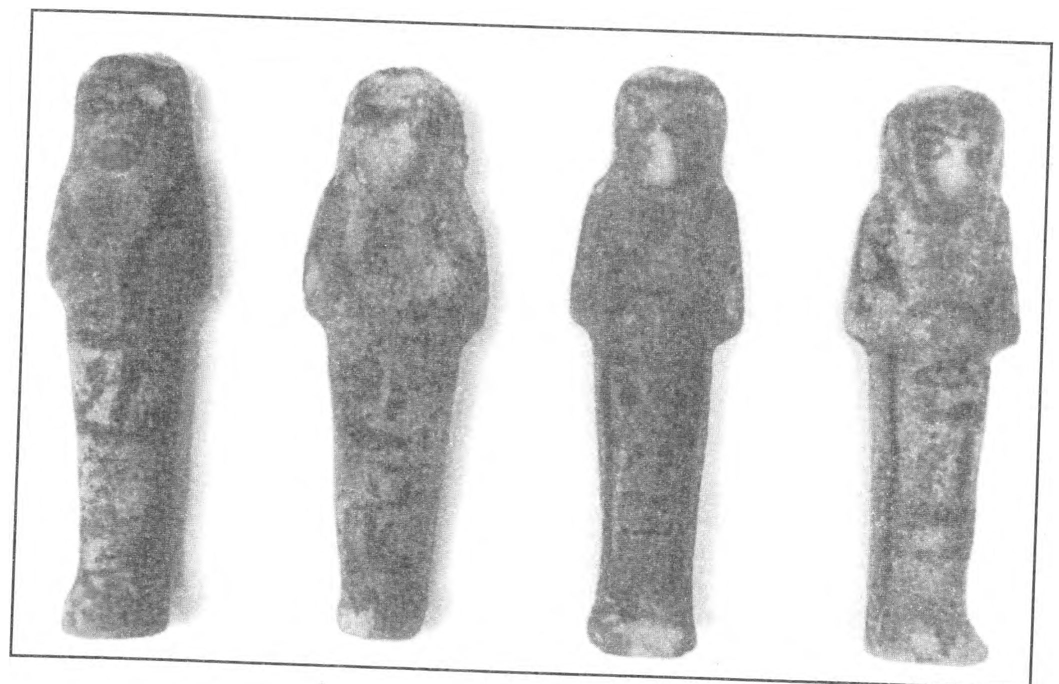
b. Amuletic figures of divinities.



a. Heart-Scarab of Iken.



b. Group of shabtis as found.



a. Four intact shabtis of Iken.



b. Two of the calcite vases from the tomb.

REPORT ON THE ACTIVITIES OF THE POLISH-EGYPTIAN ARCHAEOLOGICAL MISSION AT TELL ATRIB, 1998

Hanna SZYMANSKA

The Polish-Egyptian archaeological mission continued the rescue excavations at Tell Atrib (Benha) from the 19th of September until the 7th of November 1998. The work were sponsored by the Polish Centre of Mediterranean Archaeology of Warsaw University, Cairo as well as by the Supreme Council for Antiquities of Egypt. The mission, directed by Dr. Hanna Szymanska, was composed of the following members: Dr. Barbara Ruszczyc, Mrs. Anna Poludnikiewicz, Mr. Piotr Mieliwodzki, Mrs Teresa Witkowska, Mrs. Edyta Knapik, Mrs. Nina Willburger, Mrs. Judith Bender, Mrs. Sabina Grzegrzólka, Mr. Mariusz Jucha (archaeologists) Mr. Marek Puszkarski - architect and draughtsman, Mr. Hubert Chudzio (photographer,) and the following inspectors representing the Benha headquarters of the Supreme Council for Antiquities of Egypt: Mrs. Mouthameda Bakr Abdoul Rahman. Mr. Ali Shehata El sayed Gad, Mr. Yehia Hasanean Farrag and Mr. Emad Abdoul Azeem Emam.

The mission would like to express its deepest gratitude to Prof. Dr. Gaballa Ali Gaballa, Secretary General of the Supreme Council for Antiquities, for his help and to Dr. Mohammed El Saghir, Director of the Department of Egyptian Antiquities, for his extremely efficient help which facilitated the work of the mission and gteatly contributed to the accomplishment of our project. We should also thank Mrs. Mouthameda Bakr Abdoul Rahman, the Director of SCA Benha headquarters, for her inestimable help in preparing and fulfiling the work. Without her personal engagement we would not have been able to accomplish our tasks.

Our principal aims during this campaign were to continue the excavation in the south-western part of the Ptolemaic quarter, situated on the south-western side of Kom Sidi Yussuf. It comprised three quarters, 10m x 10m each, named HHH, KKK and LLL, adjoining the previously explored JJJ and MMM from the east and EEE, FFF from the north. In this way, we could complete the work in the big area excavated by the Polish-Egyptian mission since 1986.

Our first task was to remove (with a buldozer) he huge heap of earth accumulated during earlier excavations alongside the area's southern edge, that is from two squares: KKK and LLL.

The square HHH, the first one excavated, was explored from its present surface down to the wet soil (water table) lying ca 2.90m underneath this surface. There is no clear difference in stratigraphic structure between square HHH and the adjoining ones, excavated during a previous season. A characteristic feature of their stratigraphy is a deep surface layer containing a dense agglomeration of mixed material dated from the Late Period up to the Middle Ages. The depth of this stratum varies between 1.20-1.10m in the central part of the square and 0.90m in its other parts. It seems to be the layer bearing witness to the activities of *sebakhin* seeking a fertile soil in the Kom as well as of plunderers of recent centuries. A lot of sherds and other artefacts have been discovered in this layer. Several oil lamps in typical Hellenistic shape with a round body, simple striped decoration on the rim, a long nozzle and a small lug have been found. The stratum contained a considerable number of vessels or their fragments. Small bowls with incurved-rim as well as with out-turned rim were the most popular in this group. They were in common use in this Ptolemaic quarter during 2nd and 1st centuries BC which has been proved by our previous excavations, when they were sometimes filled with pigments for painting the terracotta figurines and pottery made in the local workshops. The pottery found in this stratum represents various kinds, e.g., two-handled cooking pots characteristed by their very coarse and thick walls, burned at the bottom, as well as flat plates made of a pure, very well fired clay, big jugs, etc. Among the vessels of elegant shapes we could distinguish a local imitation of Greek oinochoe (Pl. VIII) and small cosmetic vases, e.g., a nice alabastron, several kinds of unguentaria, aryballoi as well as moldmade juglets with relief decoration of hanging wreaths tied with ribbons. Some decorated faience fragments of plates, bowls and other vessels as well as a few faience phallic figurines (Pl. VI, 2) occur frequently in this level. There are some pieces of imported pottery in this material: sherds of large amphorae, black glazed Gnathia sherds with white painted floral ornament dated to 3rd century BC and "Eastern Sigillata A" from the Ist century BC Fragmentary limestone blocks, sometimes bearing decoration in sunken relief, occur also in this agglomeration. Many of them contain fragments of hieroglyphic

inscriptions. These blocks were doubtless to be reused in the neighbouring kilns. Some stamped handles of imported amphorae have also been found in the stratum (Pl. III, 3). The stamp with the rose trade mark of Rhodos was the most popular among them. In the same, unfortunately undated, context, a few very interesting terracotta figurines have been discovered. The most beautiful is a small theatrical mask of the New Comedy (Pl. VII, I), which is an exact imitation of Greek ones. This proves that the excavated quarter was settled also by a pure Greek population living together with Egyptian people. The mask is probably an echo of theatre plays connected with worship of Dionysos present in the site since 3rd century BC Also Greek in character are a few fragments of terracotta figurines representing women's and men's heads. The flower wreaths suggest their ritual destination (Pl. VII, 4). A few figurines of Harpocrates, the hellenized form of Horus and Bes, an Egyptian god who protected children against bad demons and the evil eye, have also been found in this stratum. All of the identifiable coins discovered in this mixed layer were those of Ptolemy VI, characteristed by two eagles on one side and the image of Zeus-Amon on the other one (Pl. V, 2). Two long mid-Ptolemaic walls, built in mud bricks cross the square from East and West and three others, a little bit shoter, runs meridionally (Pl.1,1). They all correspond to the IInd century B.C. Some cf them are a continuation of a contemporary walls from the adjacent square III. They embrace a broad trapezoidal expance which seems to be a room and two smaller onesin the southern part of the square. The mixed stratum reached a depth of ca.1,10 m from the western profile, where the undisturbed early Ptolemaic strata made their appearance. In the lower layer (0,20 m of thickness) the two coins of Ptolemy IV were found, which date this layer to the end of IIIrd century BC They are discovered in the central part of the square, in the room 261.

The discovery of traces of a plaster floor which appears as very thin layer, at the depth of 1,50 m, in one of a E-W wall, is extended to the perpendicular one, orientated N-S, was very important for straitigraphy of the site (Pl. I,2). The floor seems to be constructed also at the end of IIIrd century BC At the corner of two walls two big jars and remains of a small limestone oven, put into the floor, were unearthed . This stratum contains a lot of sherds, dated to the end of IIIrd and the very beginning of IIrd century BC, Typical Hellenistic oil lamps (Pl. III, 2) well preserved Rhodian amphora stamped handle with rose flower and Greek

inscription as well as some terracotta figurines. Three of them seem to be particulary interesring. A head of a young women, with the characteristic IIIrd century hairstyle, the so-called, "melonhairdo" one adorned with flower wreath, in a Greek style, is influenced by Hellenistic *konie*. Two examples of Alexandrian grotesque are also present in this material : excellently rendered dwarf's (Pl.VII,3) and priest's heads. Both wear an Harpocrate's lock, which shows their connection with a cult circle of the child god. Fragments of an elegant jug in shape of Bes, discovered in this context, suggest the love for luxury of the inhabitants setteld in the quater. This vessel , with very fine walls, reveals a better kind of clay, marly, which usually have a yellowish, beige or pinkish colour after firing. A very well preserved figurine of Harpocrates sitting in a childish way with a jug under his arm (Pl. VI, 1) has been found on the level of the floor. He is holding a vessel which is his most popular attribute and which probably contained a kind of soup called *athera*, usually prepared for children in Greco-Roman Egypt. An interesting terracotta was brought to light in the room 263 at the same level. It probably represents the goddess Cybele with a *corona muralis* on her head. If so, it would be the first image of her in the Athribis material. Some fragments of plastic juglets, jugs and bowls as well as faience beads with geometric decoration have been discovered directly under the floor. A small, comletely preserved terracotta figurine of a naked woman sitting with outspread legs, was found in this context. This reconfirms a Greek contribution to a local fertility cult. The statuette seems to be a rattle having a small ball inside.

At the north border of square HHH, on the mid-Ptolemaic wall, a large fragment of a column base made of white granite was brought to light. It is one of those fragments which were reused in local workshops as raw material for producing small basins and other vessels which are frequently found in the vicinity of the bath.

The lower layer, the earlier from the chronological point of view, appears 0.30m under the floor mentioned above. The stratum is dated by a few coins of Ptolemy II (Pl.V, 2) to the first half of 3rd century. Three walls running inside a central room and two lower ones, located under them, were discovered. All of them should be dated to the same period of the first Ptolemies.

Among the finds in this stratum there are bowls in a characteristic shape, faience amulets decorated with a head of Bes on the one side and Horus eye-*wadyet* on the other one and a phallic figurine made in the same material. A statuette which merits patricular attention is an image of an old Macedonian soldier wearing clothes which were typical for Alexander's army: short tunic, and chlamys fastened on his arm (Pl. VII, 2). This figurine together with the other one representing the Macedonian rider belongs to the earlier objects of Hellenistic coroplastic production at Athribis. The first was found with a well-preserved coin of Ptolemy II, the latter one in the layer 0.40m underneath, still dated to the very beginning of 3rd century. The same artefacts have been discoverd during the campaign of 1994 in the adjoining square FFF, in the vinicity of a bath construction. Similar bath remains appear in the northern part of sector HHH, between two walls orientated E/W (Pl. II, 1). They consist of two rows of fired bricks adjoining to early Ptolemaic mud bricks wall on the West. Two stone blocks which flanked them, moved forward, form a rectangular expanse which could be a small basin, yet now destroyed. The red bricks bear traces of limestone mortar, very characteristic for the bath complexes in Athribis. The whole construction has been put into a plaster floor, which is exactly on the same level than the other one from the bath in the square FFF. It means that the both bath constructions are contemporary. Two big jars also put into the floor, which was destroyed in this place, were discoverd on the left side of one of the stones. It is probable that in those two squares we are dealing with remains of a large building with plaster floors that was destroyed by later constructions.

A real sensation was the discovery of a doorsill (Pl. III, 1). Three stone slabs arranged side by side were found in the north-western corner of two early Ptolemaic walls. One of them has a round hole for a hinge. Directly above the doorsill lay a stratum of pure soil without any archaeological artefacts and a new wall corresponding to the mid- Ptolemaic period was built on this layer. Both bath and door can be very well dated to the first half of 3rd century BC, because of coins of Ptolemy II found in an area between them. One coin was discovered exactly in their level and another one 0.40m below it.

The figurine of Bes, painted red, was the most interesting find in this stratum (Pl. IV, 1). It was discovered in an early Ptolemaic wall where it was united with one of

the mud bricks (Pl. IV, 2). The figurine was made of very coarse clay, in one mold and has a flat back, typical for early Ptolemaic Bes representations.

In the central part of the square HHH, the depth of 2.90m, the level of the water table, has been reached. In room 261 a considerable number of pottery sherds were brought to light. They are made in very coarse clay, badly fired with a large core as well as with organic and mineral inclusions. The terracotta figurines found among them surprise one with their primitve shape and the extremely rough structure of the Nile silt. Their texture resembles early Ptolemaic red bricks of poor quality. Formed by hand, they represent animals (pig and bird) and a horse rider. The same kind of artefacts were discoverd during the campaign of 1994, also in the lowest strata, without coins, which suggests its very early chronology, probably the end of 4th century BC or even earlier.

The lowest wall located was found in the north-eastern part of square HHH, at the depth of 2.3m, in room 264. It was built in mud bricks of remarkable dimensions: 40 x 20 x 15cm, which is characteristic for early Ptolemaic houses.

Works was also performed in the baulk left during the campaign of 1994 in the crossing of four squares, BBB, CCC, EEE and FFF. Walls of two periods were found. The mud brick constructions corresponding to the mid-Ptolemaic were built on a layer of pottery sherds. A coin minted during the regency of Cleopatra I (181-174 B.C.) with representations of Isis and an eagle was discoverd here. The lower walls are contemporary to the "private" bath from square FFF and could be dated to the first half of 3rd century BC.

Square KKK was also investigated this year. The stratum of rubble was removed until the depth of 1,10m in its western part and 1.60 m in the eastern one. A big number of interesting finds was brought to light among a lot of pottery sherds of various periods included in the span of time between the 3rd century BC and the 19th century AD. The most important are some stamped amphora handles with Greek inscriptions, Hellenistic oil lamps, fragments of terracotta figurines and two coins of Ptolemy VI as well as some hieroglyphic blocks. Under this mixed layer two mid-Ptolemaic walls were discovered in its northern part.

More than 60 objects of various types were registered during this season, and hundreds of fragmentary pieces were studied. All the registered objects and a

choice of the materials qualified for further studies have been deposited in boxes in the Benha headquarters of the Supreme Council for Antiquities.

We suggest herewith that the next campaign should take place in early autumn, ca. 15.08-15.10.1999.

May our warmest thanks reach our Egyptian colleagues, the inspectors, for their inestimable help in the field.

The Polish-Egyptian cooperation was excellent during this season.We should reapeat our thanks to both the authorities of the Supreme Council for Antiquities in Cairo and to our colleagues in Benha.

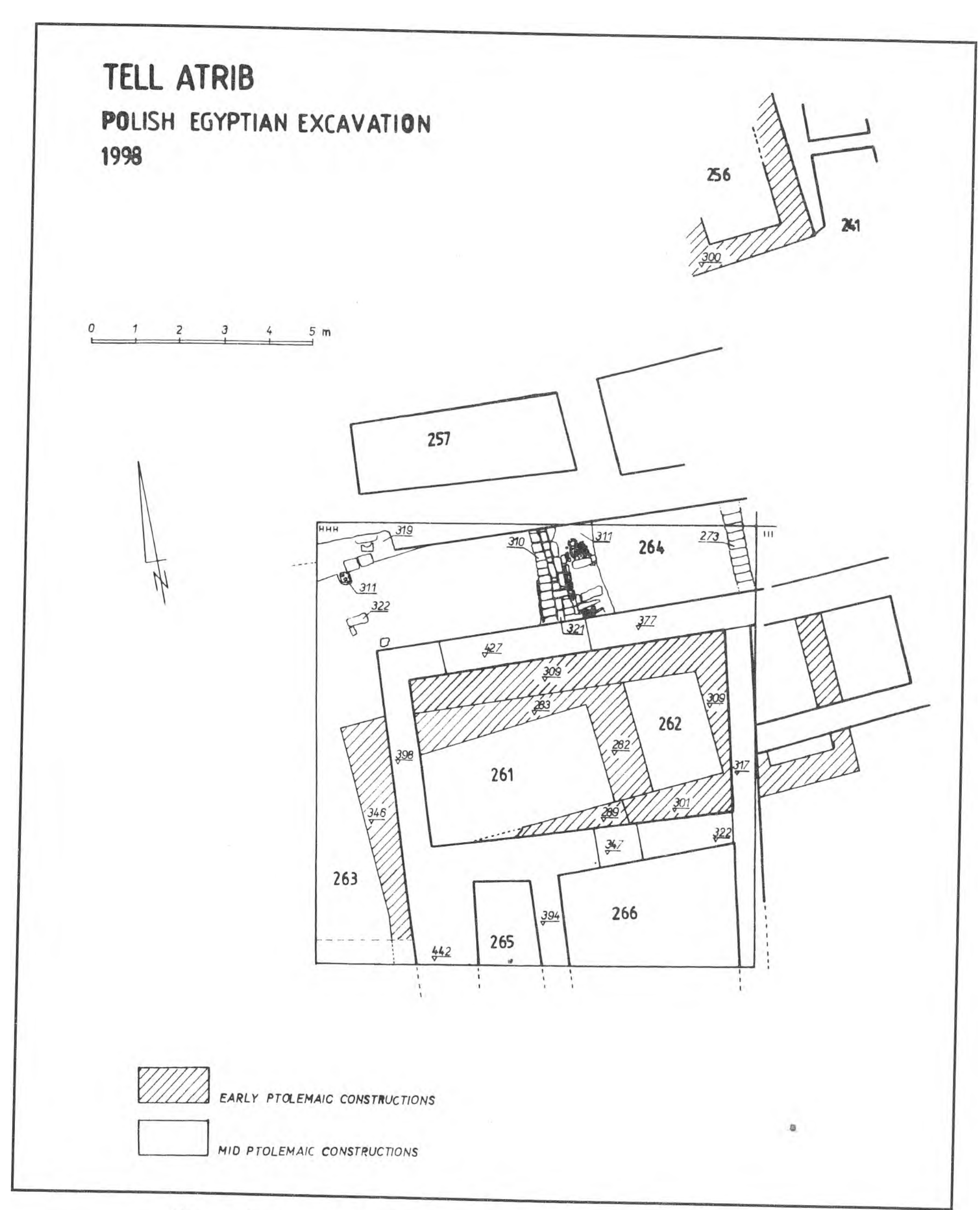
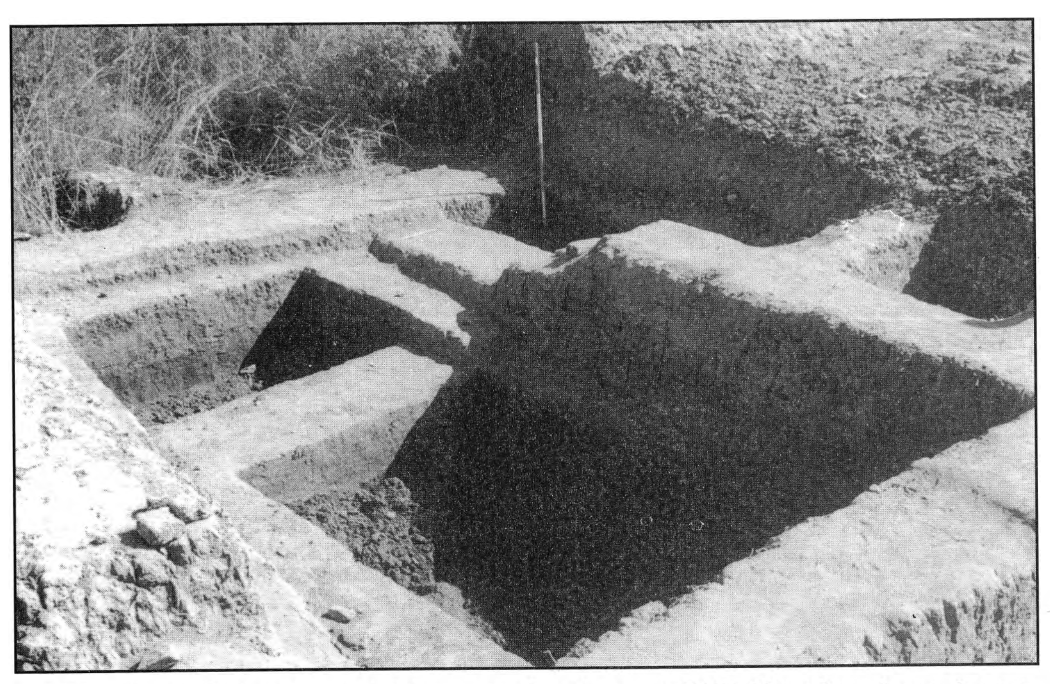
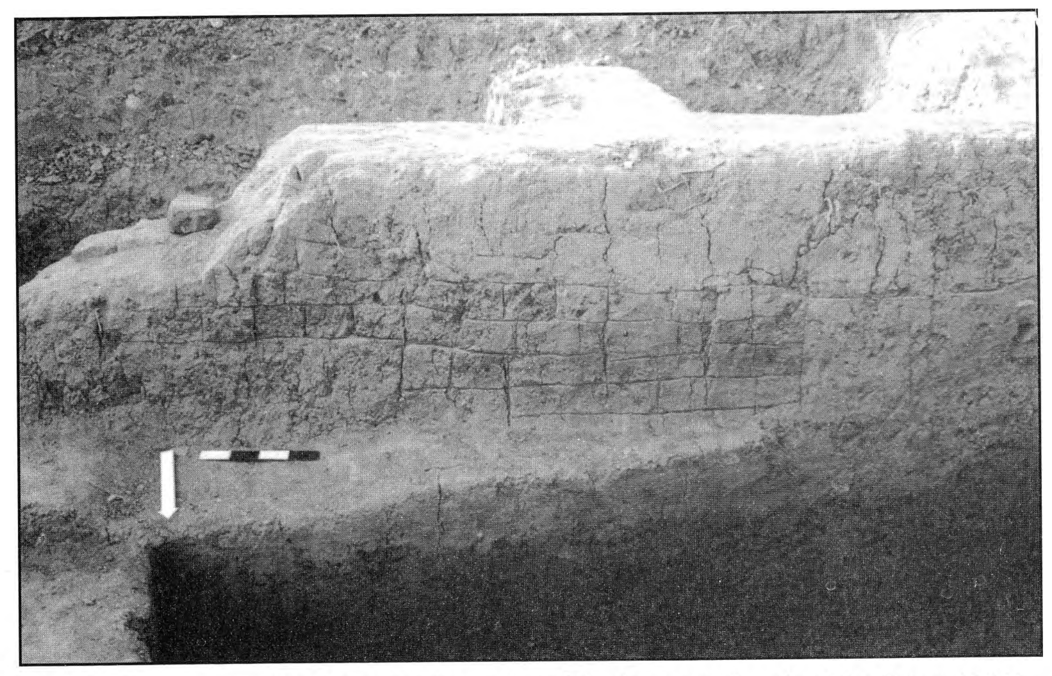


Fig. 1- Tell Atrib. Polish-Egyptian excavations. Square HHH.



1. Mid-and early Ptolemaic mud brick constructions in square HHH. View from the north-west.



2. Mid-Ptolemaic mud brick wall with remains of the floor traced on the right. Square HHH.

PL.II



1. Remains of bath dated to the first half of IIIrd centuary BC. Square HHH. View from the east.

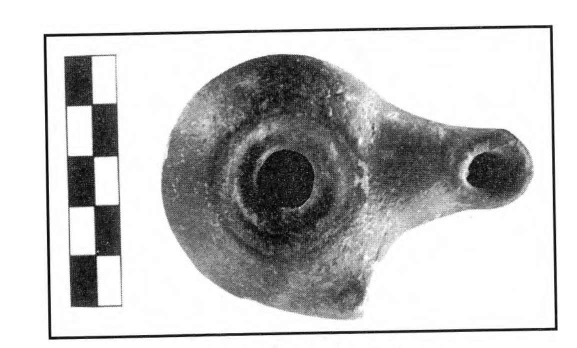


2. Floor traced in the early Ptolemaic wall. View from the south-east. Square HHH.

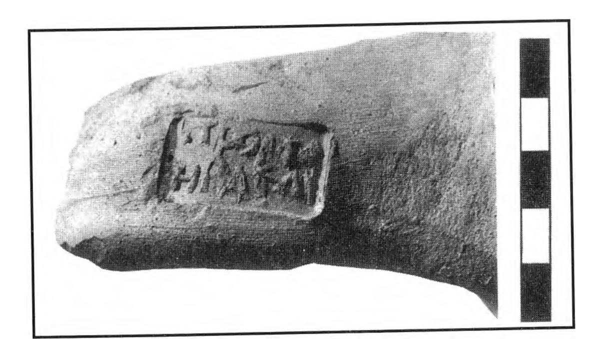
PL. III



1. Early Ptolemaic doorsill in northern wall. Square HHH.



2. Hellenistic lamp.



3. Stamped amphora handle.

PL. IV



1. Terracotta figurine of god Bes found in a mud brick in the early Ptolemaic wall.

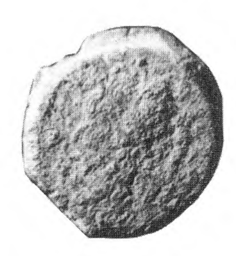


2. Negative of Bes figurine still seen in the wall.

PL.V




1. Bronze coin of Ptolemy II with an image of Alexander the Great.



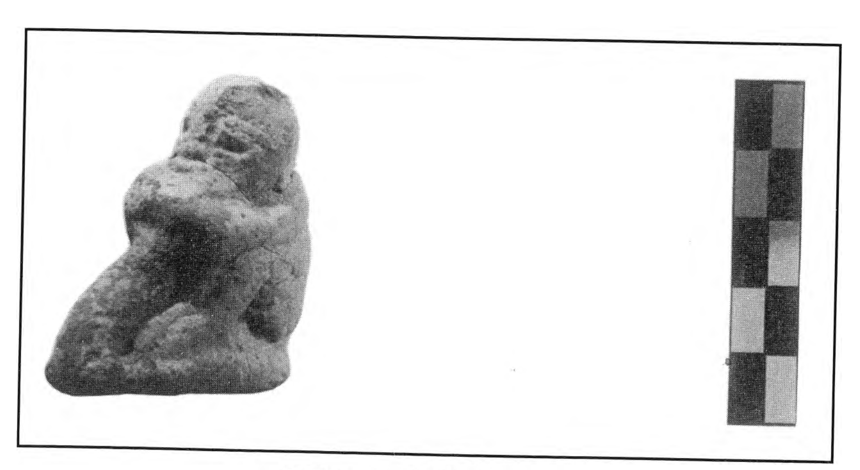

2. Bronze coin of Ptolemy VI with representation of Zeus-Amon.



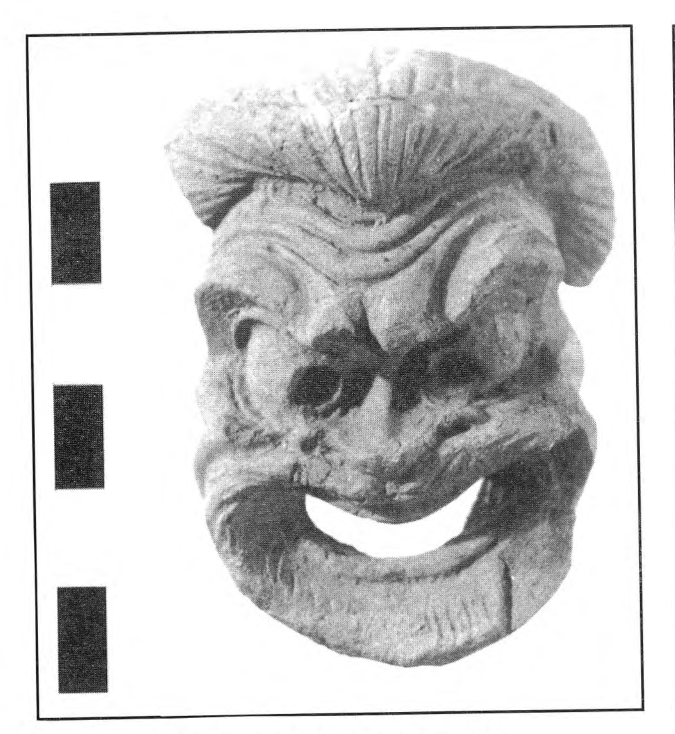

3. Bronze Roman coin dated to Iind - IIIrd century AD.



1. Terracotta figurine of Harpocrates with jug.



2. Faience phallic figure.



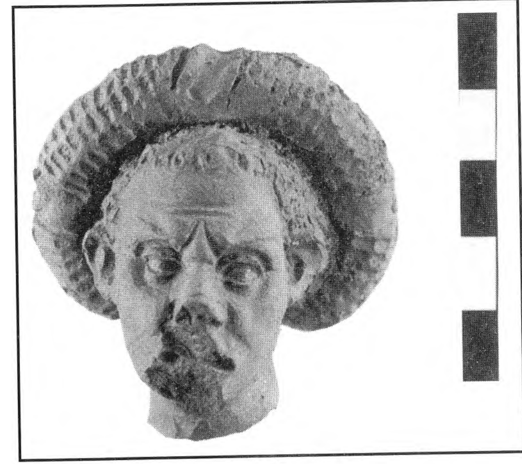
1. Mask of the New Comedy.



2. Macedonian soldier.

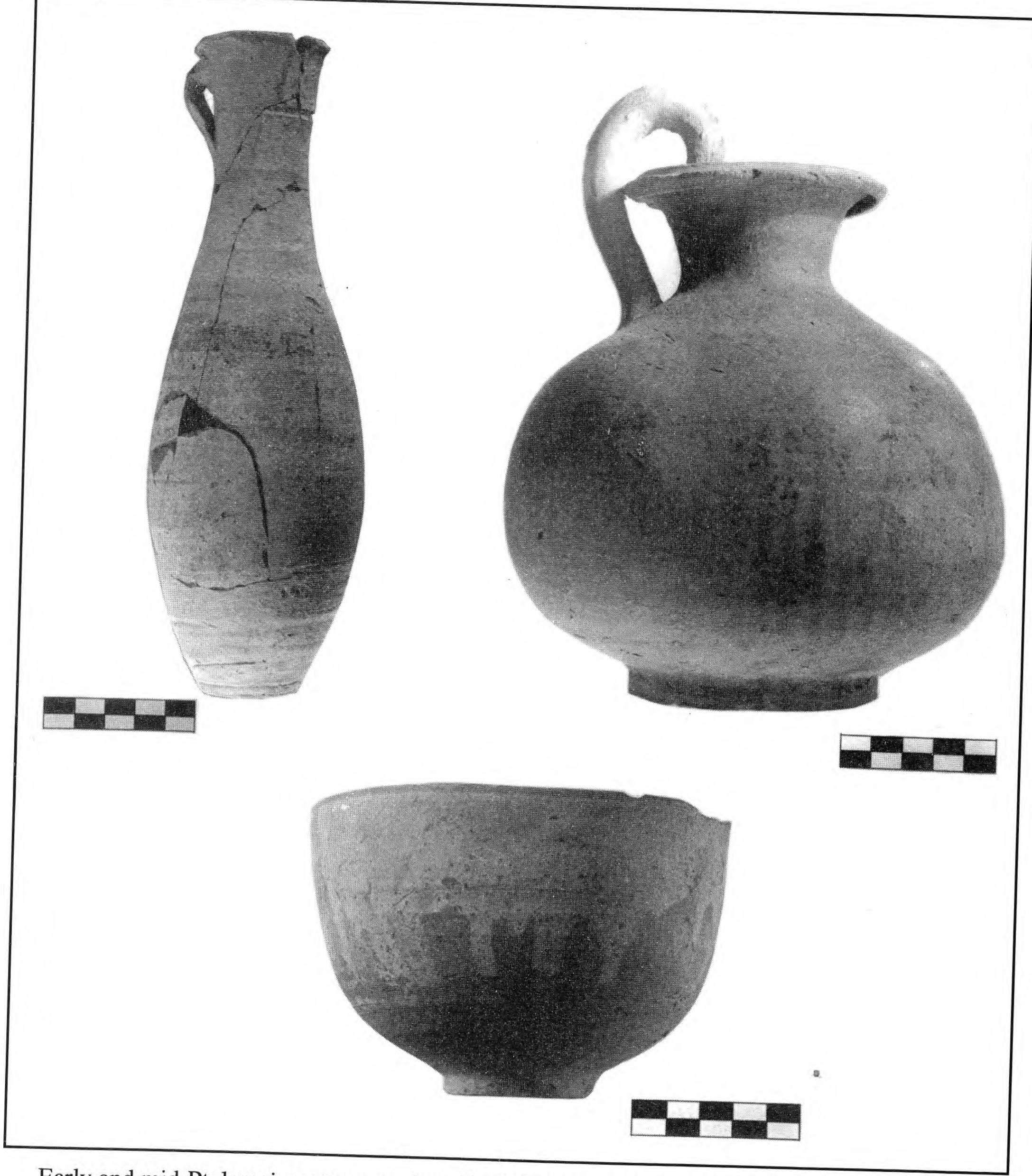


3. Head of a dwarf.



4. Head of a man.

Terracotta figurines.



Early and mid-Ptolemaic pottery produced in Athribian workshops in III[rd] and II[nd] century BC.

ETYMOLOGICAL AND PHILOLOGICAL STUDIES

A. Abdel Hamid YOUSSEF

(1) THE PYRAMID TEXTS SPELL OF ATUM'S APPEARANCE AT HELIOPOLIS

The creation spell 1652 in the Pyramid Texts, though subject as it has been to various translations and commentaries is still welcome to further inquiries and speculations. It deals in the first place with the spontaneous existence of the primordial sun-god Atum-Kheper, who manifesting himself on some elevation, presumably amidst the chaotic Ocean Nun, spit out Shu and sputtered Tefnut.

The picture must have been inspired by birds seen perched on top of the higher spots of land protruding from the far flung areas of water during the inundation season. The Egyptian word-sign for inundation [hieroglyph] *bꜥḥ* (cf. Arabic بعاع *b*ꜥꜣꜥ) is a very good illustration for this conception. With the impact of birds on early Egyptian mind, Atum's appearance was also represented as a sacred obscure bird designated Ben(.w) perched in remote times on top of a stone shaft in an early sanctuary at On.

This Ben-bird as represented in the Pyramid Texts is too obscure to be definitely identified. Various conjectures suggested the golden plover, the lapwing or the wagtail[1]; but no satisfactory explanation is given why was either of these birds replaced later by the double crested heron. On this point I may observe that there must have something in common between that earlier form of bird and the heron to allow this shift; and may therefore suggest a rare species of the horned lark Meinerzhagen[2] describes: *the face, throat and head were bright yellow and the black horns were very distinct.*

Such characteristics together with rarity and distribution that goes no further beyond Maadi south of Cairo would make it an efficient candidate for this mythical role in the Pyramid Texts. With its bright yellow colour that could

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(1) Schafer Wreszinski, *Atlas* III, Text zu Taf 60, note. 3, Sethe, *Urgeschichte*, § 31, 116; Clark, *The Legend of the Phoenix* I, p. 16.

(2) R. Meinertzhagen, *Nicoll's Birds of Egypt*, London 1930, vol. I, p. 153 cf . fig. 25; Clark, *o.c.*, p. 16.

connect it easily with the sun, its two horns may have been the elements that lead to its confusion with the double crested heron which won its position.

Now a review of the current translations is needing:

Speleers, *Traduction* (1934), p. 191:

"Tu brillais comme le phénix de la pierre, dans la Demeure du phénix à Héliopolis"

Frankfort; *Kingship* (1948), p. 14:

"Thou didst shine forth as Benben in the Benben-Temple in Heliopolis".

Clark, *Phenix* I (1949), p. 14:

"Thou didst shine (or rise upon) the Benben-ston in the house of the *Bn* bird in Heliopolis".

Mercer, *Pyramid I* (1952), p. 253:

"... and didst shine as bnw of the ben (or benben) in the temple of the Phoenix in Heliopolis".

Spiegel, *Hochkultur* (1953), p. 317:

"Du bist erschienen als Benben-Stein in Bachstelzenhaus in Heliopolis".

Garnot, *Hommage* (1954), p. 197:

Tu as poit, en tant qu'oiseau-Ben, qui appartient à la pierre-Ben dans le château du Ben.

Wilson, *ANET* (1955), p. 3:

Thou didst rise as ben-bird of the ben-stone in the Ben-house in Heliopolis.

Faulkner, *Pyr.* (1969), p. 246:

You rose up as the *bnbn*-stone in the Mansion of the Phoenix in On.

The spell deals with five elements:

a- the appearance of Atum,

b- the ben-bird,

c- the ben or benben-stone.

d- the sanctuary of the Ben (?),

e- the city of on.

Scholars - as it is evident from their renderings - are divided on the appearance of the Sun-god; was it like that of a bird or a stone ? They are also divided on the

name of the stone itself whether ben or benben and on the sanctuary as well; some attributed it to the bird, other indefinite.

It is, however, difficult when choosing one of those translations above to keep away from the birds impact on Egyptian mind and pick up not, the sun's similitude with the bird. The expressive scene of king's Wadji's comb with the falcon Sun-god in his solar bark crossing the sky on a pair of great wings cannot be ignored. The resemblance in our spell should be in favour of the perching bird.

More difficult with the bird used as a biliteral sign is to decide between the early house of the Ben-stone and the house of the ben-bird. The spell implies however in *Iwn* (Heliopolis) the earlier existence of a *betyl* shaft on top of which alighted the sacred bird. The ancient city itself had its name after the shaft it centered around. *Iwn* is the field of etymology resemles the Arabic word for pillar أوان *Owan*. The same with bn which is similar to the Arabic بوان a *buwan* denoting a pole or pillar (of a tent or booth). Scholars' assumption that the Ben-stone and Ben-bird having names derived from the same root *wbn* or *ben* is based only on outward resemblance[3].

The name of the percher on top of the bn-pillar, then taken for a perch, may have been a participle from a verb similar to the Arabic بنّ banna (cf. Eg.): "to occupy, reside, dwell, settle", hence "perch", later represented by the obelisk's pyramidion[4] *bnbn* i.e. percher's perch amalgamated together in one word.

The translation can run therefore as follows:

Thou didst appear as the percher of the perch in the percher house in Iwn.

With the Arabic participle بنّ ، بانّ (*bànn˝ bânn*) together with بان *bana* = "appear" for *wbn* and حواء *ḥuwaa* = "residing quarter" for *ḥwt* and اوان *Owan* for *Iwn*, The Arabic translation of this spell is amazingly indentical in the play on word style the Egyptian redactor followed. This cannot be a mere accumulation of coincidences:

(3) *bn* was rendered "*sich wenden, umwenden*" by Wiedemann, *ZÄ* XVI . p. 105; "Feuer-glanzenden by Sethe, *ZÄ XLV* 84. See also Clark, *o.c.*, p. 15-17.

(4) It is not improbable that Snofru's rhomboidal pyramid may have been designed to represent a great apex on a great base.

بنت كبانّ البوان فى حواء البانّ فى أوان

binta ka. bann[i] *l buwan fi ḥuwaa*[i]*'l bann*[i] *fi Owan.*

(2) ON A HAPAX LEGOMENON IN THE PYRAMID TEXTS

Among the various problems encountered in the Pyramid Texts are a number of utterances in which occur some words only once and are never attested elsewhere. The general context sometimes does not clear the accurate meaning and is therefore subject to a wide range of devination or left untranslated.

The following pages deal with a hapax in a sentence that is only found in the Pyramid of Teti with the beginning lost in a lacuna. It runs, in its context of § 563,:

Sethe translates:

"Der Mund des NN ist in Weihrauch, die hippen des NN in Myrren

Steige ô N hinab aus dem gefilde deines kꜣ zu gefilde der Opferspeisen

Das [.....] des NN komme von der nʿr.t des Mahl wie das der Gottesschiffes".

While Spelleer's rendering is:

"Dire: la bouche de N est (pleine) d'encens; les lèvres de T.N. sont (pleines) de myrrhe.

O T.N. monte du champs de ton ka, vers le champs des offrandes

O Téti a fait [.....] sur la salive le repas de T.N. est comme (celui de) la Barque Divine".

Mercer's:

"To say: The mouth of N. is in incense, the lips of N. are in myrrh.

Descend O N. from the field of the ka to the marsh of offerings ..... of N.is from the *nʿr.t; the meal of N. is like (that of) the devine boat .*

and faulkner,s :

The spell evidently calls upon the king to get ready for his journey to the fields of offerings and partaking , there , of his plentiful sich meal by purifying his mouth and lips with incense and myrrh. Similar spells give the same theme e.g. § 456 b,c:

You shall travel to your fields, you shall cross the interior of your *kśbt* woods.

Your nose shall snuff the sweet savours of Shezmet.

and § 791 that reads:

It is pleasing to your nose on account of the perfume of Ỉḥwtt.

The missing words in the lacuna preceding the hapax in question can express some kind or name of perfume "for the king on the nostrils" e.g.

[ ]

Nʿr.t therefore means "nostrils". Comparison with the Arabic word نعرة i.e. "nostril" supports strongly our rendering. The *Nʿr* fish may be so called after its apparently pronounced nostrils.

In his Kommentar, Sethe accepted Schafer's remark on the *nʿr.t* tree, the emblem of the Hieracleopolitan nome . The stroke - developing later into an arm - represented, he said, either a bad rendering from hieratic or the saliva of the tree goddess *Nʿr.t* which is suitable for a drink.

on my part, the stroke representing mucus as explained above, is but a phonetic deteminatative for the homonym name of *Nʿr.t*-tree, the identified to follow See , the Onomastica of Five Upper Egyptian Nomes"(ASA LXXII) p.168

Words of Semitic origin in the Pyramid Texts - as we have pointed out elsewhere[5] - are not lacking. A good number of words in the lines quoted in the present article can easily be compared - still - with Arabic:

شفة *šaF*a.*t* "lip",

سخواء *śáḫw33* "field", plural سخاوى *saḫàiyy*

نعرة *n*ʿ*r.t* "nostrils": cf. also نعو *n*ʿ*w* "under part of the nose",

غفة *ghuffa.t* "snack, meal , cf. next:

كفية *kufia.t,* pl, kufa "snack, meal",

نعر *na'ara* "go through, travel",

خزل *ḫazala* "walk slowly",

أون *3wn* "welfare",

جثة *juṯṯa.t* "body,

قيسبة *ḳaysaba.t* "kind of tree",

شذا *šathà* = scent

فنطيسة *fintisa.t* "nose", (of a pig) cf. قناف *ḳunàf* "big of nose".

THE ETYMOLOGY OF THE EGYPTIAN LOAN-WORD FOR FOOTSTOOL

Among the various commodities introducced into New Kingdom Egypt, was a certain type of footstool that gained henceforth some popularitty as a piece of furniture in egyptian household Thutmosis III was reported in his annales, to have captured six *Ḳ*niw-chaisss with six footstools belonging to them[1] .

In the story of " Blinding the truth" (6,3-4) his son seated him on a *ḳniw* chair placing a footstool under his feet.

sic [2]

The word in question -beyond doubt-is of semitic origin and is compared as a rule with Hebew הדם but always followed by רגלים reglaym= feet. This implis the necessity to distinguish the footstool thus named from an older object of the same designation and a certain degree of resemblence in common[3]. Černý referring to his Ostraca Der el Medineh 107,6- ascents that *hdm(w)* was a term for box *hdm(w) full of* threads[4] . Černý howver, depends in his interpretation on a single example which is not decisive in determining the meaning. His *hdm(w)* full of threads may describe a kind of hassac stuffed with threads for a comfortable soft footstool in contrast with a hard one: [5]

The essential meaning of a word-we know-is ascertained usually from more than one content in which it occurs. In Nebrew, our word- together with

הדם רגלים *hdm(w) reglaym* is also avalable in

הדם הרים *hdm harym* i.e hell side, foot of a mountain. The *hdm* thereforee must have meant essentially some elevation of earth or plateau to which the footstool was found to carry some resemblence and was therefore designated

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[1] Urk IV 666, 16-17

[2] Gardiner, Late Egyptian stories p. 33.

[3] Cf. English *sugar came* and French *pomme de terre.*

[4] Černý, JEA 31 p.39 n.1.

[5] Černý, Ostraca Deir el Medina III 107,2 (Pl. 59).(Documents de Fouilles de IFAO)

metaphorically after it. This is wonderfully evident from a second name for footstool only attested in Naunakhte's will: [hieroglyphs] in whic [hieroglyphs] could be none other than the Heberew הר *hr* 'mountain'[6].

The concept of elevation attached to the *hdm* has been kept in Hebrew and Egyptian minds down to the Ptolemaic period. It came to allaignate -in Edfu - the king's throne[7] and in the Old Testament it is always used metaphorically[8]. But; however, a deeper semitic source is yet to be found out. This in the present writer's opinion is seen clearly in the Arabic word حثم *ḥtm (ḥaṯm)* meaning a small hilloc or mound.

[6] Černý, JEA 31 p.39.
[7] See Wb Bely. II
[8] Halladay N.L., A Concine Hebrew and Aramaic Lexicon (Leiden 1971) p.76-77.

DIE ELF SCHREITSTATUEN IN LUXOR TEMPEL. (II)

Mahmoud ABDEL RAZIQ

II. BESCHREIBUNG UND ZUORDNUNG DER STATUEN ZUR ERSTEN ODFR GRUPPE DES ENSEMBLES

Es kann im Rahmen dieser studie nicht Aufgabe sein, die übrigen neun Statuen in ähnlich detaillierter Weise zu beschreiben. Auch der Grad des Erhaltungszustandes ist für unseren Nachweis, den wir erbringen wollen, von untergeordneter Bedeutung und wird nur insoweit berücksichtigt, wie sich daraus Probleme für das Erkennen der urspünglichen Gestaltung ergeben.
Unser nächster Schritt beruht vielmehr darauf, anhand der gewonnenen Differenzierung an den Ubrigen Statuen des Enseibles Parallelen†zu kennzeichnen, die sich jeweils einer der beiden Stilgruppen zuordnen lassen, ohne jedoch dabei gravierend abweichende Merkniale oder gruppenspezifische Uberschneidungen zu verschweigen. Gerade diese Abweichungen gilt es zu erörtern, daran unsere Erkenntnisse zu modifizieren und zu begründen.

1. Statue Nr. 2 (Pl. I)

Bereits ein flüchtiger Blick genügt, um zu erkennen, daß diese Statue ein Pendent zu Nr. 3 darstellt; denn sie weist nicht nur im Phanotyp, sondern auch in der Art der Bearbeitung. die gleichen Merkmale auf. Genauere Untersuchungen haben zwar einige Unterschiede gezeigt, die sich jedoch nicht aus stilistischen, sondern vor allem aus qualitativen Kriterien ergeben. Zunächst läßt sich feststellen: Die Figur ist etwas schmaler, geringfügig kleiner und hat einen höheren Sockel als Nr. 3. Derartige Abweichunge lassen sich auch sonst allenthalben an ägyptischen Parallelkunstwerken beobachten und haben ihre Ursache offenbar in dem bewußten Streben, eine starre Kongruenz oder Symetrie zu vermeiden[1].

[1] Vgl. hierzu unten S. 22, 40 und 42. Diese Beobachtung läßt sich besonders an. symmetrisch aufgebauten Reliefes bestätigen wie um nur ein Beispiel zu nennen, am Türsturz des Butehamun in der Tübinger Ägyptischen Sammlung, Inv. Nr. 1707 (vgl. hierzu Ausstellungskatalog der Universität Tübingen Nr. 7. S. 189), aber auch an emblematischen Kontraposten, in denen die Vereinigung der beiden Landeschälften dargestellt ist: Papyrus - Lilie, Wadjit Nechbet uam.

Andererseite aber grängt sich die Vermutung auf, daß eine dieser beiden Skulpturen der anderen als Modell gedient habe[2]. Nr. 2 wurde jedoch augenscheinlich nicht von Meisterhand geschaffen; denn die Spanne zwischen Arm und Korper difieriert auf der linken Seite um ein Mehr von 3,5 cm gegenüber der rechten, die rechte Schulter ist höher als die linke, und der Rückenpfeiler aus der Achse nach rechts verschoben.

Außerdem ist die Statue unvollendet geblieben: Es fehlen auf der rechten eite hinter der Faust die Faltenlinien des Schurzes, sowie der linke Ellenbogenknöchel. Es fehlt weiter auf dem rechten Bein der Wadenbeinmuskel, der auch links nur in Form von gekérbten Linien angegeben ist. Ferner treten Muskelkonturen, besonders an den überwurfartigen Schultern, noch schärfer hervor als bei Nr. 3. (Pl. II) Auch wenn these Details noch überarbeitet worden wären, dürfte die Figur kaum ein gelungenes Bild abgegeben haben: denn zumindest die genannten Diskrepanzen hätten nicht mehr ausgeglichen werden können.

Im übrigen gibt es keine bemerkenswerten stilistischen unterschiede: Das Gesicht erscheint ein wenig ein fülliger, der Bauch straffer. Ob dieser Bildwerk den König in jugendlicher Stature, Nr. 3 dagegen als gereiften Mann repräsentieren sollte, eine Praxis, die seit dem Alten Reich besonders bei Grabplasttiken und darstellung immer wiederkehrt, darf aus mehreren Gründen wohl bezweifelt werden[3].

Eine markante Abweichung bildet lediglich die Gestalt des Schwertes , dessen Scheide rautenf?rmig endet.

2. Statue Nr. 5

Als Bildwerk ganz anderer Ausführung erscheint diese Statue. Sie ist nicht nur eine der größten und die einzige mit Kopf und Krone erhaltene des ganzen Ensembles, sonden auch von vorzüglicher Qualität der Bearbeitung. Sie steht auf einem gewaltigen, fast kubischen Sockel, der nur noch von dem der Nr. 4 überragt

[2] Vgl. hierzu auch unten S. 45 zur Problematik einer gegenseitigen Modellabhängigkeit.

[3] In der Regel unterscheiden sich derartige Bildnisse nicht nur durch mehr oder minder füllige Leibesformen, sondern auch in der Gestaltung des Gesichtes, der Körperhaltung sowie an Kleidung, Haartracht oder Kopfbedeckung. Man vergleiche zu dieser Frage z.B. die Statuen des Kaaper oder des Amenophis, Sohn des Hapu, im Kairener Museum. Die Statue Nr. 2 und 3 unseres Ensembles dagegen gleichen einander im Phänotyp.

wird, jedoch infolge eines überhöhten Fundaments, um diese Statue zu gleicher Größe wie Nr. 5 zu erheben.

Daraus wird ersichtlich, daß der Nr. 5 Priorität an Bedeutung zukam, worauf auch ihr exponierter Standort neben dem Sitzkoloß, der den Durchgang der Mittelachse auf der östlichen Seite flankiert, schließen läßt. Das Gesicht und der Bart sind leider bis zur Unkenntlichkeit zerstört. Brust und linker Fuß korrodiert; trozdem haben sich stilistische Züge bewahrt, die eine Zuordnung zweifellos erlauben: Der König trägt die oberägyptische Krone.

Sie steiget in starker Wölbung nach hinten zu an und fällt in spitzem Winkel vom Rückenpfeiler ab. Der Knauf des obere Abschlusses hat einen, wenn auch nur schwach angedeuteten Grat. Das linke Ohr, obwohl an den Rändern beschädigt, weist noch gut erkennbar die bei Nr. 3 beschriebene Struktur auf. Die oben abgeflachten Schultern liegen als ein von vorn nach hinten breites kappenartiges Gebilde über den gerade herabhängenden konischen Armen. Die Schultermuskel jedoch gleitet harmonisch in die Armmuskulatur über. Die Arme liegen eng am Körper und sind im Profil nur wenig in den Zwischenraum eingeschnitten.

Achselhöhlen sind zwar leicht als Mulde, aber ohne Verbindungssehne angedeutet. Statt dessen zieht sich der Verbindungsmuskel als auffälliger Grat senkrecht auf diebrust herab. Deutlich und ornamental sind der Ellenbogenknöchel und die Y-förmige Vertiefung in der Armbeuge skulpiert, Elle und Speiche durch Linien konturiert. Aus den breiten armgelenken, deren hinterer Knöchel ausgeformt wurde, ragen mit scharfem Knick die massigen, in gleicher Weise wie bei Nr. 2 und 3 gestalteten Fuste hervor. Die Finger erscheinen zwar durch Modellierung der Trennlinien organisch gerundet, wurden aber trotzdem nicht einzeln behandelt. Die Trennlinie des Thorax, ebenso wie der stark eingezogene Bauch sind fliessend
ausmodelliert; unterhalb des Bauchmuskel allerdings wölbt sich der Bauch etwas stärker vor als bei Nr. 1 (Abb. 1, Fig. 12b).

Die Hüfte verlauft in der gleichen Linien wie bei Nr. 2 und 3, auch der Schurz hat denselben Schnitt: Die Falten sind als sorgfältig ausgemeisselte Linien, die sich nur wenig von Kanneluren unterscheiden, wiedergegeben und schwingen bogenfärmig, fast wie bei Nr. 1. Der Schurzüberschlag ist rund und mit einer Kartusche versehen; der Latz reicht nahzu bis auf die Kniescheibe. An die Beine

grenzt der Schurz mit einer rechtwinklingen, aber nicht unterschnittenen Kante. Der auf den leicht ausgewölbten Hüftknochen ruhende Gürtel ist hinten kaum breiter und vom weniger weit herabgezogen als bei Nr. 2 und 3. Der Dolch hat dieselbe Form und Lange wie bei Nr. 3. Sein falkenköpfiger Griff ist aber etwas schmaler, und die über der Gürtelschließe sichtbare Klinge hat eine dreilinige Struktur.

Das Knie erscheint ähnlich blockförmig wie bei Nr. 1, ist aber wie bei Nr. 2 und 3 deutlich unterteilt. Die Waden haben dieselbe Kontur wie bei Nr. 2 und 3 und sind durch starke Dellen gegen das vorspringende Schienbein abgesetzt Der Wadenbeimnuskel zieht sich jedoch nur am linken, gestreckten Bein als scharf umgrenzter Wulst zum Knochel hinab.

Die Oberfläche der Füße ist zwar teilweise abgeblattert; man kann jedoch noch deutlich den hohen Spann, den abgerundeten Hacken und die leicht aufwarts gewinkeiten Zehen erkennen.

Die Darstellung des Schwanzes zwischen den Beinen mußte einer Inschriftkolumne weichen. Außerdem befinden sich an der Vorderseite der Oberarme 2 Kartuschen Ramses II., deren Funktion noch zu erörtern ist[4].

Dieses Standbild weist sichtbar bessere Qualität auf als Nr. 3 von Nr. 2 ganz zu schweigen. Trotz der sorgfältigen Bearbeitung, der modellierten Konturen und des starkeren Grades der Politur gehört sie, das dürfte offenkundig geworden sein, demselben Phänotyp an. Daran ändert auch die Tatsache nichts, daß der König weiter ausschreitet. Während nämlich bei Nr. 1 (und Nr. 4) die Brust mit dem vorgestellten Bein nahezu eine Linie bildet, beugt sich bei Nr. 5 der Oberkörper leicht gegenüber dem Unterkörper vor. Leider läßt sich die Blickrichtung an dem zerstörten Gesicht nicht mehr erkennen; dennoch ist sie aus dem Habitus zu schließen: der vorgeneigt Oberkörper, der vorn aufsitzende, aber nicht vorgewölbte Hals sowie der ziemlich stelle Bogen der Kinnlade lassen keine andere Deutung zu: Auch diese Schreitstatue wurde in der Konzeption auf einem unmittelbar davorstehenden Betrachter ausgerichtet, auf den der König herabblickt.

Darüber hinaus bietet diese Plastik Einzelheiten, die bei Nr. 2 und 3 unter dem Nemes, bzw. unter dem Halskragen verbogen, bei den übrigen Statuen aber

[4] Vgl. unten, S. 50.

weggebrochen sind und sich daher einer vergleichenden Beurteilung entziehen: die Schlüsselbeineund die Hals und Schulter verbindenden den Kappenmuskeln.

3. Statue Nr. 6

Auch westlich der Passage zur grossen Kolonnade steht, an ebenso exponierter Stelle eine Skulptur von ehemals gleicher Höhe wie Nr. 5. Der Sockel allerdings ist niederiger und wurde durch ein Fundament zum selben Niveau erhoben. Diesem Königsbildnis fehlen zwar der Kopf und der rechte Teil der Schulter, außerdem ist die Brust bis zur Unkenntlichkeit zerstört; aus den Resten aber left sich schließen, daß sie der Nr. 5 nicht nur an Statur sondern auch bezüglich der Art der Ausführung sehr ähnlich war, an Qualität diese sogar noch übertraf. Auch wenn sie möglicherweise ursprünglich nicht als Pendent konzipiert gewesen sein sollte, war sie doch wie keine andere des Ensembles dazu geeignet.

Wie bei Nr. 5 war man bestrebt, alle Hörten der Muskelkonturen zu vermeiden, was besonders an den organisch modelliert Unterarmen sichtbar wird.

Andererseits drängen sich die wulstigen Formen und die scharfen ornmentalen Berenzungslinien etwa an der Wade und dem Wadenbeinmuskel optisch auf. Wie bei Nr. 5 und anders als bei Nr. 3 umschlossen die Linien dieses Muskels den Kn?chel nicht und sind am oberen Ende durch einen Bogen miteinander verbunden. Unter dem Knöchel befindet sich aber ebenfalls eine halbmondförmige Schwellung. Am rechten Bein fehlt dieser Seitenmuskel. Die Kniescheibe ist wie bei Nr. 3 kleiner. aber größer strukturiert als bei Nr. 1. Auch die dreieckige Delle seitlichen der Kniebeuge hat man als ein zwar schmales, aber deutlich erkennbares liegendes Dreieck gestaltet, ebenso ornamental wie den sehr groß und tief eingravierten Dreiecksmuskel über dem Knie. Der nach hinten zu breiter als bei Nr. 1 ausladende Oberschenkel ist nur flach in den Untergrund eingearbeitet, aber wie bei Nr. 5 profilierter als bei Nr. 3. Da die beiden Statuen den Eingang flankierten, mußte man auch die Seitenansicht berücksichtigen. Das zeigt sich auch daran, daß bei Nr. 6 die rechte Seite sorgfaltiger als die linke behandelt wurde.

Deutlich unterscheiden sich die Fauste von denen der 1. Statue. Obwohl die Knöchel der Fingerwurzeln und die Finger selbst (wie bei Nr. 5) plastisch aus dem Stein herausgearbeitet wurden, bewahrt die Faust ihr blockhaftes Gepräge, da alle Finger die gleiche Länge haben.

Ähnlich Typisches läßt sich auch an der Gestaltung des Schurzes beobachten: Obwohl er sich, gegenüber Nr. 3 und Nr. 5 zu den Beinen hin merklich nach innen wölbt und somit die Kontur etwas fülliger Oberschenkel nachzeichnet, ist doch die Beckengegend schmal und wird überragt von dem Hüftwulst, den der Gürtel bedeckt. Absatz der Schnitt des Schurzes mit dem engen, eingeritzten Faltermuster, dem gerundeten, mit einer Kartusche versehen Oberschlag und dem bis zum Knie reichenden Latz, entspricht genau dem Schema von Nr. 2, 3 und 5. Die Streifen des Schurzes sind nicht geschwungen und passen sich dem Fall des Stoffes an, wenn auch starrer als bei Nr. 1. Die Rückenseite des Schurzes ist wesentlich besser ausgebildet als bei Nr. 2 und 3, aber der zwischen den Beinen nur als Linie angegebene rückwärtige Fall des Schurzes erscheint ebenso unorganisch wie bei diesen. Der im Detail strukturierte Gürtel entspricht dem der 5. Statue. Der sehr lange, schräg durch den Gürtel gesteckte Dolch dagegen weist, wie bei Nr. 2, keine besonderen Details auf, und seine Scheide endet auch anders als bei Nr. 3 und 5 rautenförmig.

Sollte noch ein Zweifel an der Zuordnung dieser fragmentsrischen Plastik bestehen, so dürfte er durch die Form der Füße ausgeräumt werden: Wie bei Nr. 2, 3 und 5 haben sie den hohen, gew?lbten Spann, kurze, weit auseinanderstehende, etwas gekrümmte Zehen und einen nach hinten steil abfallenden, wenig ausgearbeiteten Hacken.

Zu Füßen der Nr. 6 ist eine gut erhaltene Doppelkrone aufgestellt. Auf ihrer rechten Seite befinden sich rechteckige Löcher, in die man offenbar irgendwann Keile zu treiben gedachte, um den Stein zu spalt en und als Baumaterial zu verwenden. Der zugehörige Kopf wurde vielleicht auf dieselbe Weise und zum gleichen Zweck abgetrennt und verschleppt; er ist seitdem verloren.

Die hochaufragende oberägyptische Krone hat dieselbe From wie bei Nr. 5, steigt aber etwas steiler an, wahrscheinlich wegen der Spitze der unterägyptischen Krone, die vor dem Rückenpfeiler aufragt. Diese knickt zwar nicht wie be Nr. 1 ab, schwingt aber in einem witern Bogen empor als bei dem Set von Nr. 2 oder 3, dem jedoch en face gesehen, die Umrisse der Doppelkrone entsprechen (Pl. III).

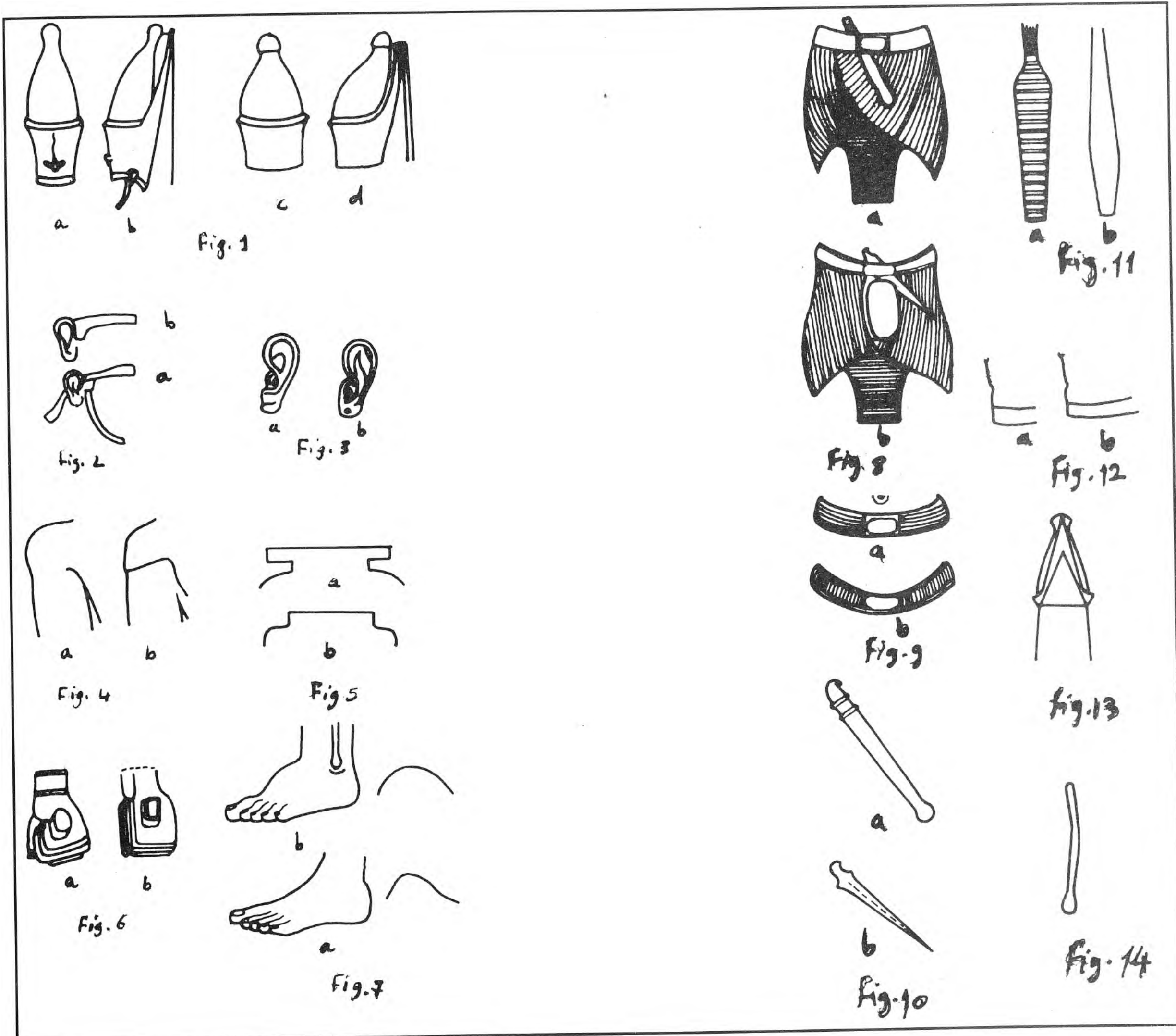


Abb. 1

Der Rückenpfeiler wiederum endet wie bei Nr. 5, aber auch änlich wie bei Nr. 1 obeliskenartig unterhalb der Kronenspitze (Abb. 1, Fig. 13).

Bei allen deutlichen Unterschieden Rücken also gewisse stilistische und qualitative Eigentümlichkeiten die Statuen 5 und 6 zu Nr. 1: Darin verbirgt sich vielleicht ein Indiz für ihre Entstehungszeit.

4. Statue Nr. 4

Da man diese Standbild mit seinem Sockel auf ein Fundament aus drei Lagen übereinandergeschichteter Sandsteinquader gesetzt hat, übertrragt es die östliche Gruppe um die Höhe einer Trommel der sie umrahmenden Säulen. Man bemerkt daher nicht sofort, daß es sowohl in den Maßen als auch in allen stilistischen Kriterien mit breits besprochenen Nr. 1 übereinstimmt. Eine Detailbeschreibung erübrigt sich infolgedessen.

Lediglich einige markante Merkmale seien erwähnt, die besonders im Kontrast zu den Nachbarn (Nr. 5 und 6) ergänzend deutlich werden. Aus diesem Grunde hatten wir die Erörterung der Nr. 4 zun?chst zurückgestellt.

Obwohl bei Nr. 5 die Brust stark korrodiert ist, und folglich einen unmittelbaren Vergleich mit Nr. 4 nicht zuläßt, und obwohl bei Nr. 4 (wie bei Nr. 1) der Kopf in Schulterhöhe abgeschlagen wurde sodab sich auch aus der Kopfhaltung keine Schlüsse ziehen lassen, erkennt man trozdem bei Nr. 4 im Profil an dem schrägeren Verlauf des Brustmuskels zur Achsel hin, daß diese Figur mit einem in die Ferne gerichteten Blick schreitet (Pl. IV); denn die Schräge dieses Muskels ergibt sich aus den nach hinten gezogenen Schultern, weshalb dieser König auch keinen Rundrücken hat. Während, wiederum im Profil gesehen, bei Nr. 5 der rechte Unterarm vom Unterleib verdeckt wird, schwingt er bei Nr. 4 sichtbar nach vorn. Unterstrichen wird diese Schreithaltung bei Nr. 4 ferner durch das nahezu schräg gestreckte linke Bein, an dem nur Wade und Knie leichte Wolbungen bilden.

Bei Nr. 5 dagegen ist das Bein, ebenso wie die Arme, konisch geformt: Die vordere Profillinie fällt fast senkrecht zur Fußbeuge herab, die hintere aber schräg, mit tiefsitzender Wade. Diese Schräge tauscht ein Schreiten vor, ergibt sich tatsächlich aber aus der massigen Form der Oberschenkel.

Den abgebrochenen Kopf der Statue Nr. 4 hat man links neben dem Postament aufgebaut. Er trägt im Unterschied zu Nr. 1, aber wie Nr. 5, nur die oberägyptische Krone, eine grünstige Gelegenheit, den Kronenduktus der beiden Figurengruppen miteinander zu vergleichen.

Bei Nr. 5 erhebt sich diese Krone wie bereits gesagt, in stete Wölbung nach hinten, wo sie die Spitze des Rückenpfeilers berührt und fällt auf der Rückseite in spitzem Winkel auf den vorgeschobenen Hals.

Bei Nr. 4 aber steigt sie in einer für diese Gruppe typischen Weis über der Stirn zunächst senkrecht auf, schwingt danach in steile Bogen nach hinten und bildet auf der Rückseite mit dem Rücke und Rückenpfeiler eine lotrechte Linie.

Der Knauf ist leider abgebrochen. Aus Parallelen dieser Gruppe kann jedoch geschlossen werden, daß er rund war, ohne umlaufenden Grat[5]

En face gesehen wölbt sich die Krone im mittleren Bereich bulbusartig nach außen, während sie bei Nr. 5 eine fast konische Form hat. Den untern Abschluß der Krone bildet ein gelbes, rot umrandetes Stirnband, das jedoch nur bis zu den Ohren reicht Dahinter zieht es sich als reliefierte Linie tief in den Nacken hinab. Das Gesicht ist zerbrochen; zu erkennen sind jedoch noch Reste der ornamental umrandeten Augen und Augenbrauen Unterhalb der Koteletten, die übrigens auch bei Nr. 5 angegeben sind, umrahmte ein reliefiertes, rotes Bartband die Kinnladen.

Das relativ gut erhaltene Ohr hat die in Fig. 3a wiedergegebene Form und erscheint schmaler und weniger wals bei Nr. 5. Zu erkennen ist übrigens auch noch der Kappenmuskel zwischwen Hals und Schulter; er ist weniger gewölbt als bei Nr. 5 und geleitet organisch in die Halsmuskulatur über, während der Hals bei Nr. 5 von einer rundumlaufenden Kerbe[6] umzogen ist. Ähnlich ornamental wie bei Nr. 5 ist jedoch der Wadenbeimuskel gestaltet (Abb. 1, Fig. 1).

Der Rückenpfeiler wiederum hat gleichen T-förmigen Umrißwie bei Nr. 1 und ist mit zwei Kolumen Text versehen, unter dem noch Spuren einer älteren Inschrift erkennbar sind. Die gesamte Figur ist auf Hochglanz poliert, intensiver als Nr. 5, wodurch sie dunkler erscheint.

Nachdem sich bis hierhin, trotz gelegentlicher Variationen, zwei unterschiedliche Statuengruppen ziemlich klar voneinander abgehoben haben dürften, halten wir es für erlaubt, die noch verbleibenden sechs Skulpturen nicht der Reihenfolge nach zu beschreiben, sondern, auf grund der gewonnenen Erkenntnisse, zusammenzufassen, wobei eine Plastik, die darüber hinausgehende Sondermerkmale aufweist, zuletzt behandelt wird.

5. Statuen Nr. 10 und Nr. 11

[5] Vgl. oben S. 7 mit Amn. 28.
[6] Die Kerbe soll zwar den oberen Rand eines offenbar aufgemalten Halskragens andeuten; der gewinkelte Halzansatz läßt sich damit jedoch nicht erklären.



Beide Standbilder bestehen aus demselben Material und weisen die gleichen Züge auf wie Nr. 1 und 4.

Allein in der Schrittlänge und -weite, sowie in der Breite des jeweils, wie bei Nr. 1, unterschnittenen Rückenpfeilers gibt es unerhebliche Unterschiede; denn, angenommen, sie wurden einst in einem Auftrag von demselben Künstler für ein bestimmtes Ensemble geschaffen, so bestätigt sich darin nur die der gesammten ägyptlischen Kunst zurundeliegende Regel, bei strenger Einhaltung der kanonischen Vorshriften for die Gestaltung der Details dennoch keine Konfektionsware zu schaffen, sondern jedes Kunstwerk individuell zu behandeln[7], sei es durch Variationen in der Haltung oder in den Akzidentien.

Bei Nr. 10 ist die rechte Faust etwas größer und breiter als die linke, allerdings wohl nicht absichtlich. Die linke Faust jedenfalls hat die gleiche Form wie bei Nr. 11, deren rechte verloren ist und daher nicht zum Vergleich genommen werden kann. Ganz ähnlich wie bei Nr. 10 ist jedoch auch die rechte Faust bei Nr. 1 gestaltet. Die Arme der beiden Statuen sind robuster, die Handgelenke breiter als bei Nr. 1 und ahneln den Armen der 2. Gruppe, sind davon jedoch deutlich zu unterscheiden durch die Achselsehne, dem verhältnismäßig schmaleren Oberarm und die tiefe Unterscheidung zum Thorax hin.

Leider sind beide Statuen so stark zerstört, daß Einzelheiten, wie z.b. die Bauchnabelregion bei Nr. 10 nicht mehr die ursprünglichen Konturen haben.

Die Art der Beckenwölbung, die Schurzkanneluren, der bis zu den Kniescheiben reichende Latz, der breite Grütel, der steilgesteckte, wenn auch etwas schmalere Dolch und die Behandlung der Beine, selbst die Form des Sockels gleichen dem Muster von Nr. 1.

In der Statur sind diese Statuen aber sichtbar kleiner und gedrungener, und die Schrittlänge ist kürzer[8].

Dadurch kann sich aber kein Zweifel an der Zuordnung ergeben; denn die neben den Figuren aufgestellten Kronen mit Resten der Gesichter bestätigen die Richtigkeit der Beobachtung: Der Kopf von Nr. 10 trägt die typisch steile, nach den Seiten zu ausgewölbte oberägyptische Krone, an der offenbar eine jetzt herausgefallene Schlange aus anderem Material eingesetzt war. Nr. 1 1 war mit der

[7] Vgl. hierzu auch das oben S. 11 mit Anm. 1Gesagte sowie unten S. 45 und Anm. 76.
[8] Vgl. unten S. 23.

Doppelkrone bekleidet, die zwar merklich niedriger ist, als bei Nr. 1, aber dieselben Konturen aufweist (vgl. Fig. 1).

An der unterägyptischen Krone ringelt sich die Kobra empor mit denselben, asymetrischen seitlichen Windungen wie bei Nr. 1. Ebenso zeigen Reste von Augenbrauen, der Lidumrandung und des Ohres die Struktur dieser Gruppe.

6. Statue Nr. 7

Ein Königsbildnis desselben Phänotyps stellte einst auch dieses Statuenfragment dar, dessen Körper bis unterhalb der Gürtellinie verloren ist. Es gehört zu dem ehemals größten Bildwerk des Ensembles, dessen Krone bis unmittelbar an die Decke des Portikus gereicht haben muß. Noch jetzt betragt seine Hähe noch 406 cm. in Qualität und Stil entspricht es genau den Skulpturen Nr. 1, 4, 1 0 und 11.

Bemerkenswert ist lediglich die relativ geringe Distanz zwische den Füßen von nur 14 cm, obwohl aufgrund des Stiltyps angenommen werden darf, daß auch diese Skulptur als freiausschreitend und in die Ferne blickend gestaltet war. Diese Konzeption läßt sich noch an der Beinstruktur erkennen (Taf IX). An diesem Beispiel zeigt sich übrigens, daß die Schrittlänge allein nicht als Indiz für eine der beiden Konzeptionen gelten kann; denn bei der Statue Nr. 10 beträgt die Distanz 0,

Zwischen den Beinen hängt ein in Relief dargestellter Tierschwanz nach dem Muster von Nr. 1 herab, an dem noch Farbspuren sichtbar sind. Ein Stück der linken Schulter, auf dem man noch deutlich die Struktur und Farbreste des Halskragens erkennen kann, liegt hinter der Figur und davor ein Fragment des Mittelteils einer Doppelkrone. Aus diesen Uberresten läßt sich jedoch kein Gesamtbild rekonstruieren, das für einen Vergleich weiteren Aufschlässe geben könnte.

7. Statue Nr. 8 (Pl. V)

Diese Bildwerk gehört, wie aufgrund der erörterten Details sofort auffallen muß, wiederum der 2. Gruppe an. Es weist die gleichen Beschädigungen auf wie Nr. 6 und scheint nur wenig kleiner gewesen zu sein als diese Figur.

Im Gesamthbitus erscheint Nr. 8 noch breiter und wuchtiger als Nr. 3. Breit sind die Hüften, wenn auch mit dem für diese Gruppe typischen Umriß gebildet.

Der Schurz wirkt deshalb relativ kurz. Arme und Beine sind stämmig und die Muskelkonturen, besonders die Schenkelfaszie betont. Die fast quadratische Kniescheibe ist blockhaft gebildet und mit einer tiefen Mitteldelle versehen. Die rechte Kniescheibe ist größer als die linke. Die Fesseln sind kaum eingezogen und geleiten übergangslos in die gespreizten Füße über. Es fehlt die Angabe der Wadenbeinmuskeln; auch der dreieckige Muskel oberhalb der Kniescheibe wurde nicht ausgearbeitet, vielleicht weil er von dem Mittellatz des Schurzes zum Teil verdeckt wird, der so weit auf den linken Oberschenkel reicht, weil die Beine nahzu distanzlos nebeneinander stehen.

Auch die Schrittlänge ist sehr eng; denn der Hacken des linken Fußes überschneidet den rechten Fuß mit 10 cm. Die Rückseite der Beine hat man lässig behandelt und nur im Umriß dargestellt, ebenso die Ellenbogenknöchel.

Offenbar war die Statue auf Frontalansicht berechnet. Die Fäuste haben kubische Form und tragen nicht abgerundete Siegelstabe. Der rechte Unterarm ist etwas kürzer als der linke. Offenbar hat man diese Manko bemerkt und durch einen längeren Daumen auszugleichen versucht.

Die Daumen erscheinen auch im übrigen sonderbar in ihrer anatomisch übergenauen Wiedergabe. wogegen der Zeigefinger der linken Hand unfertig geblieben ist.

Der kugelig eingedellte Nabel, in den die schematisch angedeutete Thoraxmulde mündet, sitzt höher als bei den übrigen Skulpturen. Soweit noch erkennbar erscheint der Oberkörper besser modelliert gewesen zu sein. Die Schulterpartie ragte nicht so mantelförmig über die Arme und floß anscheinend harmonisch in die Achsel ein. Die tiefer als bei den übrigen Bildnissen dieser Gruppe eingezogene Taille bewirkt einen seltsamen Kontrast zu dem massigen Unterkörper.

Der über den betonten Hüftwülsten breite, vom aber auffällig herabgezogene Gürtel hat ein vertikal laufendes Wellenmuster. Er sollte offenbar eng gespannt erscheinen, denn über ihm wölbt sich der Bauch verhältnismässig stark vor und ebenso darunter die Oberschenkelpartie. Außerdem ist der Gürtel vorn an der Schließe horizontal eingedellt. Ebenso naturgetreu wurde der Schurz modelliert, mit einem nahzu kannelierten Faltenmuster, dan an Sorgfalt die Ausführung an den übrigen Figuren dieser Gruppe übertrifft. im Schnitt aber genau entsprechend gestaltet ist. Auch die Kartusche auf dem Uberwurf ist vorhanden.

Die Scheide des schräg durch den Gürtel gesteckten, schmalen Dolches hat einen plastischen Mittelgrat und endet tropfenförmig.

Wegen der geringen Distanz zwischen den Beinen ist weder ein Schwanz noch der linke Uberfall des Schurzes angedeutet.

Auf der Rückseite der linken Schulter erkennt man noch den Rest des geölbt herabfallenden Nemes. 1960 wurde bei der Säuberung des Hofes auf dem Platz vor der Moschee des Abu I'Haggag ein stark abgestoßener Kopf gefunden, den man z. Zt., da er nicht zugeordnet werden konnte, vor dem ersten Säulenpaar nördlich der Westpforte deponiert hat (Taf. VII, Abb. 3). Dieser Kopf trägt ein Nemeskopftuch mit auffällig hornartig abgewinkeltem Seitenfall[9].

Die Falten sind nicht angegeben und waren wohl einst in Farbe aufgetragen. Auf dem breiten Stirnband ringelt sich die Uräusschlange mit breiter, 8- förmiger Seitenwindung empor. Oberhalb des Nemes befindet sich noch der Ansatzt der Krone, wobei jedoch nicht zu erkennen ist, ob es sich um eine oberägyptische oder um eine Doppelkrone handelte[10].

Reste der Augenbrauen und der Ohren zeigen deutlich die Form des 2. Guppentyps. Da der Kopf innerhalb des Hofes lag, darf wohl vermutet werden, daß er zu einem der 11 Bilddenmäler gehörte. Den Abmessungen zufolge würde er sowohl zu Statue Nr. 6 wie zu Nr. 8 passen. Da er jedoch mit einem Nemes versehen ist, kann er aus Gründen, die im 2. Teil unserer Studie dargelegt werden[11], nur zu Nr. 8 gehört haben; denn Nr. 6 dürfte demzufolge kein Nemesomat gehabt haben.

Uber dem Kopftuch trug der König eine Doppelkrone, deren oberer, erhaltener Teil zu Füßen aufgerichtet steht. Das Fragments zeigt noch deutlich die konische: Form der oberägyptischen Krone mit einem Knauf, der wie der Schirm eines Pilzes gestaltet ist.

8. Statue Nr. 9 (Pl. VI)

Ubrig geblieben ist noch eine Königsplastik, die nicht nur aufgrund des Materials, aus dem sie gehauen wurde, offensichtlich aus dem Rahmen des

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[9] Vgl. oben S. 22 mit Arm. 38.
[10] Uns ist allerdings keine Statue bekannt, die auf dem Nemes eine oberägyptische Krone trägt.
[11] Unten S. 39. Die wechselseitige Korrespondenz der Statuen untereinander läßt keinen anderen Schulß zu.

Ensembles fällt, sondern besonders in stilistischer Hinsicht die bisher erarbeiteten Unterscheidungsmerkmale der beiden Gruppen zu verwischen scheint. Daher erfordert sie eine besonders kritische Betrachtung. Die Statue besteht aus einem grauen, leicht grünlichen Granit, und ist, was ist, was ihre Bearbeitung betrifft, von hervorragender Qualität, allerdinges nicht auf Hochglanz poliert. Sie ist kleiner als die zuletzt erörterten Skulpturen und wird an Höhe nur von Nr. 2 und 3 unterboten. Sie war insgesamt aus einem Block gebildet.

Der mit Nemes und Doppelkrone versehene Kopf jedoch ist abgeschlagen und werde zu Füßen der Figur aufgerichtet.

Teile der Brust, der Bauchpartie und der linken Faust sind zerstört. Im Unterschied zu den übrigen Plastiken steht diese Figur auf einem sehr schmalen, kurzen und flachen Sockel, der keinerlei Inschrift trägt. Man hat sie deshalb mit einem gesonderten Postament, das nicht fertig behauen ist, auf das Gesichtsniveau ihrer Nachbarn erhoben.

Einem ersten Eindruck zufolge hat diese Bildwerk viel Ähnlichkeit niit den Figuren der 1, Gruppe: Genau wie bei Nr. 1 (oder Nr. 11) gleiten die Konturen der breiten Schultern harmonisch in die Armstruktur über. Der Achseln sind zwar eng, aber mit der Andeutung einer Verbindungssehne versehen. Der Oberarm ist zwar nicht so gut modelliert wie bei Nr. 1 und etwas dicker als bei der 1. Gruppe, hat aber nicht den Umfang wie bei den Exemplaren der 2. Gruppe. Der Speichenmuskel des Unterarms wölbt sich in Höhe der Ellenbeuge wie bei Nr. 1 merklich nach außen. Dieses Mermal findet sich allerdings auch bei der zur 2. Gruppe gehörenden Statue Nr. 8. Die Unterartnmuskeln sind ausgebildet, aber nicht so organisch wie bei Nr. 1.

Um das rechte Handgelenk trägt der König wie Nr. 1 einen reliefierten Armreif, links dagegen fehlt er. Die Form der Fäuste unterscheidet sich zwar von denen der Nr. 1, nicht jedoch so sehr von der Nummern 10 und 11; sie sind jedoch proportional gesehen größer und der Handrücken, sowie der Daumenbellen sind flach gebildet wie bei der 2. Gruppe.

Der Mekesstab hingegen hat wieder wie bei Nr. 10 ovalen Querschnitt. Auch der Thorax mit der breit ausgearbeiteten Ternnmulde sowie der Bauch, dessen Nabel von einer bogenförmigen Linie überdacht ist, ähneln der Gestaltung an Nr. 1; der Bauch wölbt sich jedoch etwas stärker über den Gürtel vor (Abb. 1, Fig. 12b).

Zwischen Arm und Thorax öffnet sich wie bei der 1. Gruppe ein beträchtlicher Distanzwinkel, aber nicht von der Achsel an, sondern vor allem im Bereich der, übrigens genau wie bei Nr. 8, besonders eng eingezogenen Taille.

Die Rückenpatie wölbt sich nicht in der für die 2. Gruppe typischen Weise buckelartig nach hinten aus, sondem fällt ähnlich steil wie bei der 1. Gruppe ab und bildet folglich mit den Armen nahezu eine Flucht.

Diesen Merkmalen, die der ersten Gruppe zwar stark ähneln, aber nicht völlig entsprechen, fügen sich andere an, die für die 2. Gruppe typisch sind :

Zunächst einmal ist diese qualitativ hervorragende Exemplar nicht auf Hochglanz poliert. Ferner sind die Zwischenräume zwischen den Armen und dem Thorax, sowie zwischen den sichtlich Beinen weniger eingetieft als bei der 1. Gruppe; außerdem sind die Gliedmaßen nicht in den Hintergrund unterschnitten. Der Unterarm schwingt nicht nach vorn, das Handgelenk ist breit, und die Fäuste hängen senkrecht herab. Auch die technische Behandlung der Finger entspricht der 2. Gruppe. Von der Rückseite betrachtet hat man den kleinen Finger der linken Hand nur durch Umrißlinien angedeutet; rechtes fehlt sogor die Kontur, da das Bildwerk offenbar von der Konzeption her für eine Frontalansicht bestimmt war.

Die Beine stehen eng nebeneinander, die Füße überschneiden sich im Schritt mit 20 cm. Schon deswegen sind die Beine nur wenig vom Hintergrund abgehoben; aber sie sind bei weitem nicht so stämmig und walzenförmig wie bei Nr. 8, obwohl sie die gleichen Konturen haben. Dazu gehören die breite, stark eingedellte Kniescheibe, die wulstige Schenkelfaszie und das hervortretende außere Seitenband des Kniegelenkes, das bei den Figuren der 1. Gruppe fast in der Delle seitlich der Kniebeuge verschwindet.

Da die Fesseln etwas schmaler sind als sonst bei der 2. Gruppe, außer bei Nr. 5, kommt die äußer Wade anatomisch besser zur Geltung. Der Schienbeinwulst, der hohe Spann und die kurzen, gewölbten Zehen an den, wenn auch nicht übermäßig gespreizten Füßen lassen deutlich den Typus der 2. Gruppe erkennen. Auf beiden Waden ist übrigens auch der Wadenbeinmuskel in Form zweier senkrecht bis zu den Knöcheln reichender Linien dargestellt.

Das Becken ist breit wie bei Nr. 8, aber nicht so gerundet wie bei den Nummem 1 und 10. Auch der Schnitt des Schurzes entspricht der 2. Gruppe, die linie des Uberschlages verläuft in mäßig gerundetem Bogen, obwohl auf ihm keine

Kartusche eingemeißelt ist. Je eine Kartusche mit den Namen Ramses 11. hat man statt dessen, wie bei Nr. 5, auf der Front der Schultem eingraviert[12]. Das Plissee des Schurzes besteht aus einem engen Linienmuster.

Der Gürtel, der mit einer schmaleren Bart versehen ist als bei der 2. Gruppe üblich, liegt auf den nur wenig ausgewölbten Hüftknochen auf und bewahrt auch vorn fast die gleiche Breite, obwohl er tief herabgezogen ist. Die Kartusche auf der Schließe ist zerstört, war aber offenbar fast so breit wie bei den Figuren der 1. Gruppe. Im Gürtel trägt der König einen Dolch, dessen im oberen Teil breite Scheide spitz nach unten ausläuft und wie bei Nr. 8 einen plastisch ausgearbeiteten Mittelgrat hat. Dieser Dolch steckt, wohl wegen der fehlenden Kartusche, nicht so schräg im Gürtel, wie bei den anderen Exemplaren der 2. Gruppe, aber auch nicht so steil wie bei der 1. Gruppe.

Der König steht gegen einen nicht unterschnittenen Rückenpfeiler gelehnt, der, wie auf der Rückseite der erhatenen Krone zu sehen ist, oben mit einer obeliskenartgen Spitze endete.

Nach dieser Beschreibung könnte man einige Zweifel hegen, welcher Gruppe diese hybride Statue zuzuordnen sei. Typische Merkmale, wie die Struktur der Beine und Füße, sowie die technische Bearbeitung und Form des Schurzes, die geringe Unterscheidung der Konturen in den Hintergrund und schließlich die matte Politur zeigen die Tendenz der 2. Gruppe; die Gestaltung vor allem Oberkörpers dagegen enthält stilistische Charakteristika, wie sie bisher nur an der 1. Gruppe beobachtet wurden.

Zieht man jedoch den Kopf und die Krone in die Betracht, so ist die Entscheidung klar: Die Gesichterüge sind zwar gänzlich zerstört; man kann noch den breiten Um. besonders in der Gegend des Jochbein erkennen. Auch das fragmentarisch erhaltene rechte Ohr zeigt die flächige, für die 2. Gruppe typische Form des Ohrläppchens, in das man außerdem die Wiedergabe eines Loches für Ohrringe gebohrt hat.

Die Mode, die Ohrläppchen zu durchstechen, kommt zwar schon in der Zeit Amenophis III. auf, ihre Wiedergabe auf Rundplastiken wird aber erst in der 19. Dynastie zur Regel.

[12] Vgl. oben S. 18 mit Anm. 43 und unten S. 50 mit Anm. 155.

Das Kopftuch mit seinem in Relif wiedergegebenem Streifenmuster bietet nichts Außergewöhnliches, rait Ausnahme zweier Details, die als Deutungshilfe geeignet sind: Der Uräus nähmlich dessen Schwanz bis zum oberen Rand der unterägyptischen keine Krone reicht, erhebt sich auf dem Stirnband und siene 8-frmige Windung, die sich noch in Spuren bewahrt hat, liegt unmittelbar über dem Rand des Stimbandes. Auf dieses stilistische Merkmal hat breits Aldred aufmerksam gemacht[13]. Bis in die 18 Dynastie hinein pflegt dieses Windung eine unregelmäßige Schleifenform zu haben und oben auf dem Kopftuch zu liegen. In der Zeit Amenophis III. nimmt sie zunehmend die Gestalt eines liegenden S an und wird in Frontalansicht herabgezogen. Erst unter Ramses II., vor allem aber unter Merenptah breitet sie sich schlielich als flache liegende 8 über dem Stimband aus. Ein zweites Indiz liefern die Plisseestreifen der nach vorn auf die Brust fallenden Zipfel des Nemes: Wie man auf dem Rest des rechten Zipfels feststellen kann hatten sie die gleiche Breite wie die übrigen, während sie bis in die Zeit Amenophis III., ja sogar gelegentlich noch unter Tutanchamu[14] eng gestreift sind wie der Latz des Schurzes.

Dieses Kennzeichen, zusammen mit den hornartigen Auswölbungen an dem Knick zum Seitenfall. konnten wir bereits bei Nr. 3 beobachten[15].
Auch Statue Nr. 9 gehßrt deshalb gewiß nicht mehr in die Zeit Amenophis III., denn dieser "naturalistische" Knick kommt erst in der Zeit seines Nachfolgers auf.

Die letzte Ungewißheit beseitigt jedoch die Form der Kronen: gerade, wie ein breiter Topf mit ausgezogenem Rand (Pl. VII) sitzt die rote Krone auf dem Kopftuch, und daraus erhebt sich als niedriger Konus die weiße Krone, deren Knauf, wie man noch sehen kann, entlang dem umlaufenden Grat abgebrochen ist. Die gleiche Facon des Kopftuches sowohl, wie der Kronen begegnet uns bei den Sitzkolossen, die das Tor des Pylons und den Durchgang zur Kolonnade flankieren. Diese Sitzkolosse aber repräsentieren unumstritten Ramses II.

III. VERGLEICHE MIT ANDEREN, IDENTIFIZIERTEN, BILDWERKEN UND TYPOLOGISCHE UNTERSCHEIDUNGSKRITERIEN

[13] C. Aldred, *o.c.*, S. 118.
[14] Vgl. z.B. M. Hirmer und E. Otto, ?gyptische Kunst, Hd. 2. dtv. München 1967 S. 316. Abb. 183.
[15] Vgl. oben S. 9 mit Anm. 38.

In einem letzten Schritt des 1. Teils unserer Studie ziehen wir datierte oder aus dem Kontext determinierte vergleichobjekte aus Bereichen außerhalb von Luxor heran, um aufgrund stilistischer und technischer Entsprechungendiebeiden Gruppen des Ensembles auch epochal einordnen zu können. Um aber Gelegenheit zu geben, unsere Folgerung jederzeit zu überprüfen, fassen wir die Ergebnisse der Detailuntersuchungen in Stichworten zusammen.

1. Skulpturen Amenophis III. im Vergleich mit der 1. Gruppe des Ensembles

An einigen typischen Details wurde deutlich, daß die 2. Gruppe der 11 Statuen keinesfalls Amenophis III. zugeschrieben werden kann, sondem mit Sicherheit in den Werkstätten Ramses II. oder zumindest der 19. Dynastie hergestellt wurden. Wem diese Beweise nicht genügen, der möge diese Gruppe nur mit den Kolossen von Abu Simbel zu vergleischen, um zu bemerken, daß sich daran dieselben Charakterisika demonstrieren lassen (Pl. VIII).

Aber auch für die 1. Gruppe gibt es Vergleichsstücke :

Auf dem Terrain des ehemaligen Totentempels Amenophis III. liegen Kopffragmente (Pl. IX) von Statuen, die zweifellos an eben diesem Ort aufgerichtet waren und infolgendessen die stilistischen Züge der Werkstätten dieses Königs dokumentieren. Im Duktus der Augenbrauen, der Lidumrandungen und des Bartbandes, in der Form der Ohren, der Krone und des Uräusschlange mit ihrer versetzten Windung, im Material und dessen glänzender Politur gleichen diese Köpfe genau denen der 1. Gruppe auf dem Hof in Luxor.

Ein ebenfalls aus diesem Totentempel stammender, jetzt im Museum in Luxor aufbewahrter Kopf desselben Stiltyps, dessen Gesichtszüge noch vollständig erhalten sind, zeigt darüber hinaus noch deutlich die für Amenophis III. charakteristische Nasenform (Pl. X).

Auf grund dieser wenigen Indizien allein, die sich durch detaillierte Stilvergleiche mit andere artigen Skulpturen dieses Herrschers ergänzen und einwandnfrei bestßtigten lieben[16], dürfte hinreichend erwiesen sein, daß Ramses II. die Figurengruppe (Nr. 1, 4, 7, 10 und 11) von Amenophis III. usurpiert und in sein Ensemble intergriert hat.

[16] Vgl. die bei Aldred, *o.c.* abgebildeten und besprochenen Sitzstatuen Amenophis III.

Zu einem andem Ergebnis ist allerdings, wie bereits erwähnt wurde, Yurco gellangt[17]. Er möchte für eben diese fünf Statuen Haremnab als Auftraggeber in Anspruch nehmen, und zwar deswegen, weil einerseites die Bildwerke stilistisch den 2 Schreitstatuen vor der Nordseite des 10. Pylons in Karnak gleichen und andererseites epigraphische Studien an den Palimpsesten der Rückenpfeiler diese Vermutung angeblich bestätigen. Wir kennen seine nähere Begründung nicht[18] und konnten diese Sachverhalte vor Ort auch nicht mehr überprüfen; trotzdem läßt sich folgendes dazu sagen.

Aus der Tatsache, daß die zum Vergleich herangezogenen 2 Skulpuren vor einem Pylon stehen, der nach Ausweis der Inschriften von Haremhab errichtet wurde, läßt sich keineswegs der Schluß ableiten, daß dieser König auch ihr Urheber war. Wenn nämlich die Annahme von Chevrier[19] stimmt, hatte Amenophis III. diesen Pylon bereits aus ugebrannten Ziegeln erbauen lassen, den dann Haremhab wegen Baufälligkeit abgerissen und in Kalkstein erneurt hat. Den Inschriftten zufolge wurden die Statuen von Ramses II. usurpiert; dasselbe gilt auch von den beiden, fast ganz zerstörten Sitzkolossen auf der Südseite des Pylons. Schon Capart hat übrigens für den Umstand, daß an der Seite der östlichen der beiden Schreitstatuen Sitzfiguren des Amenophis, Sohn des Hapu gefunden wurden, als überzeugendes Argument angeführt: La prenence du grand Minister d'Amenophis III. n'est justifiée qu'à côte de l'image de son maître[20].

Da aber auch die stilistischen Charakteristika dieser Schreit und Sitzstatuen mit denen der 5 Bildwerke des Ensembles von Luxor, können übereinstimmten sie nur aus der Zeit des Amenophis stammen[21].

Durch welche Indizien Yurco veranlaßt wurde, aus den wenigen Spuren ausgekratzter Inschriften Haremhab als ursprüglichen Verfasser zu rekonsturieren, wissen wir leider nicht[22]. Aber auch, wenn sich stichhaltig nachweisen lassen sollte, daß die ehemaligen Texte in die Regierungszeit Haremhabs gehören, ist damit

[17] Siehe oben S. 4 mit Anm. 43.
[18] Vgl. S. 20 mit Anm.23 und S. 5 Anm. 23. in Teil I. Nöheres vgl. in der Arbeit Yurcos über dieses Thema, die in Kürze erscheinen wird.
[19] Siehe *ASAE* 50, 19, S. 415 vgl. Paul Barguet, *Le temple d'Amon Rô ? Karnak*, Le Caire 1962, S. 243f. und Nims, *o.c.* S. 105.
[20] Capart, *o.c.* S. 30.
[21] Das nimmt auch Barguet, *o.c.* S. 243, offenbar als erwiesen an.
[22] Yurco hat seine Theorie wahrscheinlich aus Inschriften an den Wänden der Opetfeskolonade gewonnen.

nichts bewiesen; denn ebenso wie Ramses II. könnte auch dieser König Statuen Amenophis III. usurpiert haben, schon deshalb, weil er selbst wegen der Reorganisation der Reichsverwaltung kaum Zeit hatte, eigene Bildwerke in Auftrag zu geben.

Eine Frage bleibt noch offen, nämlich ob die Figuren unter Ramses II. oder erst unter seinem Nachfolger Merenptah aufgerichtet wurden. Dieses Problem werden wir im 2. Teil wenn auch nicht lösen, so doch erärtern[23]; es sei deshalb zunächst zurückgestellt.

Eine andere Frage, wie Capart, auf den sich seine gefolgsleute beziehen, zu seiner irrigen Aufsassung[24] gelangen konnte, dürfte relativ plausibel zu erklären sein: Sie resuliert aus der Wahl eines Vergleichsobjekts, das zum primaren Vergleich, ohne stilistische Vorschulung, kaum geeignet ist, nähmlich der Sitzgruppe aus dem Kairoer Museum.

Allein ihre kolossale und breite Ausführung erinnert an ähnliche Bildwerke Ramses II. Wäre sie inschriftlich nicht einwandfrei als eine Schöpfung der Zeit Amenophis III. erwiesen, man könnte auf den ersten Blick fehlgeleitet werden und sie für ramsesidisch halten. Dieser Eindruck hat Capart offenbar zu dem umgekehrten Kurzschluß geführt, ähnlich kolossale Proportionen für ein Indiz amenophischer Schule zu werten. In der Tat scheinen einige Züge diese Anahme zu bestätigen. Da die Gruppe aber zum größten Teil aus ergänzten Partien besteht, sind charakteristische Stilmerkmale verfläscht worden.

So hat man z.b. die Achselhöhlen in einer Weise nachgeformt, wie sie sich bei den Statuen der 2. Gruppe wiederfindet, ebenso die Brustwarzen und die Mittelfurche auf dem Therax. Auch die Zehen haben nicht mehr die ursprüngliche Gestalt. Hält man sich jedoch an die dunkleren, originalen Fragmente, so lassen sich die typischen Charakteristika wiederfinden: die relativ schmale Kontur der Beine mit ihren Waden, die durch keine Begrenzungslinien betont organisch in die verengten Fesseln übergehen, sowie der flache Fußrist, die breiten, gegen die Brust und die Oberarme weich modellierten Schultem und die schmalen Oberarme, denen gegenüber die Restauratoren die Unterarme zu wenig ausgewölbt haben,

[23] Vgl. hierzu unten S. 43£ und 46.
[24] Vgl. oben S. 5 mit Anm. 15.

aber auch die in der Ergänzung zu wenig eingezogene Taille, unter der die Hüften ausschwellen.

Das Gesicht ist zwar breit, aber in die Ferne gerichtet, denn die mandelfärmigen, von ornamentalen Lidränern umgebenen Augen sind nicht wie bei den Platiken Ramses II. nach unten gedreht. Die Augenbrauen sind ornamental aufgesetzt und bilden keinen Grat über der Nasenwurzel. Das eingedellte Nasenbein unterscheidet sich im Profil auffällig von der gezogenen Form Ramses II[25]. Der Mund scheint auch zu lächeln; die Mundwinkel sind jedoch nicht in die Höhe gezogen. Der Zeremonialbart ist abgerundet; bei den Skulpturen der 2. Gruppe, soweit er erhalten ist, hat er eckigen Schnitt. Die Ohren werden zu den Läppchen hin schmaler und haben die für Amenophisstatuen typischen Höhlungen aber keine Andeutung eines Durchstichs wie die allenfalls vergleichbaren Kolosse ,von Abu Simbel.

Das Kopftuch ist leider nur im oberen Teil ursprünglich erhalten. Es hat jedoch keinen hornartigen Knick. Die etwas schräg gezogene Windung des Uräus liegt oben auf dem Kopftuch auf Bei einem Vergleich der Rückenlinie ließen sich noch weitere Unterschiede zeigen. Die gerade in die Feme gerichtete Haltung wird aber auch frontal sichtbar: Der Hals sitzt gerade auf dem Rumpf und ist nicht durch eine Kerbe von Kinnladen abgesetzt; das Kinn selbst sprigt kugelig vor und überragt die Stirn, während Kinn und Stirn der Ramsesfiguren nahzu auf einer senkrechten Linie liegen.

Die original erhaltenen Partien der Kairoer Sitzgruppe bestätigen also widerspruchlos unsere abstrahierten Unterscheidungs.

2. Die Darstellungen und Namen der Königinnen

Unberücksichtigt gelassen haben wir bisher bei der Betrachtung der Skulpturen die an der linken Seite hinter dem vorgestreckten Bein teils in versenktem Rlief in den stehengebliebenen Steingrund eingemeißelten, teils aus einem eigenen, aber mit der Statue verbunden Block gestalteten Frauenfiguren, und zwar aus folgenden Gründen :

Durchweg in versenkten Relief abgebildet finden sich diese Frauen an den Königsbildnissen der 1. Gruppe. Nach Ausweise der beigeschriebenen Namen

[25] Gerade these Züge finden aber ihre genaue Entsprechung an einen noch gut erhaltenen Kopf einer Statue aus dem Totentempel Amenophis III. vgl. Taf. VII, 4 und 5.

handelt es sich um Gemahlinnen Ramses II. Das beweist jedoch nichts; denn die Rliefs könnten noch aus der Zeit Amenophis III. stammen und, wie die Statuen selbst. von Ramses usurpiert worden sein.

Dagegen spricht bereits die Tatsache, daß sich an den Begleittexten keinerlei Spuren einer späteren Uberarbeitung zeigen; auszuschließen ist diese Möglichkeit aber vor allem aufgrund unserer gewonnen Erkenntnis technischer und stilistischer Eigentümlichkeiten:

Die gering Modellierung der Konturen, sowie die grobe Politur der Oberfläche allein bilden schon einen auffälligen Kontrast zur übrigen Qualität dieser Statuen. Merkmale des Gesichtsschnittes mit der leicht gebogenen Nase und die geraden herabhängenden Arme aber erinnern sofort an Charakteristika, die sich auch an den Statuen Ramses II. beobachten ließen.

Dazu kommt in der strengen, überschlanken Statur mit den harten Schnittkanten ein fast maniristisch zu bezeichender Stil zum Ausdruck, der sich allenthalben an Reliefes dieser Zeit wiederfindet[26]. lm übrigen entspricht der Gestus und der Ornat genau den Darstellungen an der 2. Gruppe. Die Reliefs sind folglich sekundär nach des Usurpation der Königsplastiken eingraviert worden. Damit entfällt aber, zumindest innerhalb des Ensembles, die Möglichkeit eines Vergleichs[27], aus dem ergänzend zu den Charakteristiken der Statuen weitere Stilmerkmale hätten abstrahiert werden können. Da nie sie for dasergebnis unserer Untersuchung nichts beiträgt, verzichten wir auf eine detaillierte Beachtung und begnügen uns mit einer generellen Beschreibung. Die Königinnen sind mit einem knöchellangen, enganliegenden Gewand bekleidet; bei einigen sind weite Ärmel angedeutet. Auf dem Kopf tragen sie entweder eine über die Schultern weit herabreichende oder eine auf den Schultern geteilte Perücke, deren vordere Enden wie die Zipfel eines Nemes die typischen Ramsesohren umrahmen und auf den Busen fallen. Eine der Königinnen, nämlich Meritainun (an Statue Nr. 4) trägt statt einer Perücke die Jugendlocke der Königskinder. Alle dagegen tragen einen Kopfornat, der aus einem zylindrischen Gebilde bestehe, über dem sich ein Kuhgehörn mit

[26] So etwa auf der Stele des Chaemope in Tübingen. Inv. Nr. 471; zuletzt abgebildet in dem Anm. 40 genannten Ausstellungskatalog S. 188, Nr. 532.
[27] Reliefierte Darstellungen von K?niginnen oder Prinzessinnen gibt es unseres Wissens an Statuen Amenophis III. nicht; sie wurden vielmehr als Statuetten gebildet: M?glicherweise lassen sich derartige versenkte Reliefs generell als Indiz der Usurpation betrachten, eine Notl?sung, da der Stein bereits abgearbeitet war.

Sonnenscheibe und hohe Federn erheben. Am Stirnband sind ein oder zwei[28] mit Kuhgehörn und Sonnenscheibe versehe Uräen befestigt, gelegentlich auch ein Uräus und ein Geierkopf[29]. Der linke Arm hängt gerade herab, und die. bei der Mehrzahl der Darstellung zur Faust geschlossene Hand hält ein gefaltetes Tuch[30].

Den rechten Arm dagegen halten die Königinnen zur Wade des Königs erhoben oder an sie gelehnt. Diese Art des Kontaktes, mit der offenbar optisch eine Verbindung mit oder auch Abhängigkeit von dem Herrn zum Ausdruck gelangt, findet sich, soweit wir wissen, zur Zeit des Amenophis nicht[31]. Ebensolche, nur detaillierter ausgestaltete Figuren von Königinnen stehen auch an der Seite der erwähmten Sitzkolosse Ramses II. Hierbei erscheint der zylindrische Ring auf dem Kopf als uräenumrante sog. Mutterkrone, die sich auch bei Bildnissen der Teje findet. Allerdings sind hierbei die Uräen nicht plastisch, sondern als versenktes Relief angegeben[32].

Zu erwähnen bleibt noch die Verteilung der Namen, die den Darstellungen der Königinnen an den Statuen des Ensembles von Luxor beigeschrieben sind. Die folgende Liste soll zugleich dazu beitragen, ergänzende Kriterine für ein Schema zu liefern, anhand
Es finden sich :

1. An den von Ramses II. usurpierten Statuen Amenophis III. in versenktem Relief dargestellt Bentanat, eine Tochter und spätere Gemahlin Ramses II.
an Nr. 1
.Meritamon, mit Jugenlocke, eine Tochter und spätere Gemahlin Ramses II an Nr. 4
Nefertari, die große königliche Gemahlin Ramses II.
an Nr. 7
Bentanat an Nr. 10
Nefertari an Nr. 11

[28] So bei den Darstellungen an den Statuen Nr. 3, 5 und 6.
[29] An Statue Nr. 7.
[30] Nur die Königin an der 7. Statu hält einen Papyrus oder eine Lotosblüte.
[31] Dieser Gastus ist bei der eminenten Stellung, die Teje genoß zu erwarten.
[32] So jedenfalls nach dem Erhaltungbefund der Rundplastik zu urteilen: vgl. Seitenstatuetten an den Hemnoskolossen (An dem sinaitiachen Tejeköfchen, Kairo 42257 geflüglte Ringelschlange); offenbar plastisch gedacht jedoch z.B. an dem Relieffragment in Brüssel.

2. An den originären Statuen Ramses II. als angelehnte Plastiken:

- Nefertari an Nr. 3
- Nefertari an Nr. 5
- Nefertari an Nr. 6
- Nefertari an Nr. 9 [33]

3. Keine Darstellung oder inschriftliche Erwähnung an den originären Ramsesstatuen Nr. 2

Nr. 8

3. Synoptisches Resumé der typologischen Unterschiede

Zum Abschluß der Detailvergleiche seien noch einmal Unterscheidungsmerkmale in einem synoptischen Kriterienkatalog zusammengestellt, in dem bewußt Abweichungen von , der Normverzichtet wird. um eine Typologie zu abstrahieren. die geeignet ist. künftigen Interpreten auf diesem Gebiet als Rüstz oder zumindest als Anregung zu dienen.

1. Gruppe (Amenobis III.)	**2. Gruppe (Ramses II.)**
Oberägyptische Krone:	
Hoch, in der Front zunächst vertikal, dann steil gewölbt. hinten vertikal abfallend. seitlich ausgewölbt, Knauf rund.	niedrig. in der Front stark nach hinten gewölbt, hinten in einwärts gezogenern Winkel gegenüber ber Vertikalen abfallend, konische Form, Knauf mit umlaufendem Grat. rund bis flach.
Unterägyptische Krone:	

[33] Der Name der Königin ist offenbar nicht genannt.

hoch, sich kelchförmig Randwulst, Spitze im Bogen mit Spitze knickt im Winkel ab.	niedrig, topfförmig mit öffnend, ohne Randwulst, Randlinie aufwärts laufend.
Nemes:	
hier nicht belegt, sonst mit schmalem Streifenmuster auf den Zipfeln.	ungemustert, oder mit breitenStreifenmuster, auch auf den Zipfeln, Seitenfall mit "Hörnern".
Uräus:	
hier nicht belegt, sonst mit Unregelmässiger oder Sförmiger Windung in Scheitelhöhe auf der Krone, hoch über dem Stirnband.	mit 8-förrniger Windung auf oder wenig über dem Stirnband, auf der Krone hier nicht erhalten, sonst (Abu Simbel) unmittelbar über dem Stirnband.
Zeremonialbart :	
hier nicht erhalten. Sonst rundlich, Bartband in Flachrelief	eckiger Schnitt, Bartband nicht reliefiert.
Stirnband	
Gerade	gerade oder mit kotelettenartigen Winkeln am Ohr.
Gesicht:	
oval bis breit, Augen mandelförmig, mit reliefierter Lidumrandung, Blick in die Ferne gerichtet, Augenbrauen reliefiert, ohne Uberaugenwülste, Nase, hier nicht erhalten, sonst Nasenbein eingedellt(Sattelnase).	breit, Augen oben stark vorgewölbt, Lider plastisch, Blick nach unten gerichtet, Augenbrauen plastisch mit Uberaugenwulst über dem Nasenbein leicht gebogen.

Fortsetzung:

Gesicht

Mund, hier nicht erhalten, nach sonst füllig mit tiefen, nicht in die Höhe gezogenen Mundwinkeln Wangen schmal, jochbeine breit, Ohren vgl. Fig. 3 a, ohne Durchstich für Ohrringe.

Mund füllig, mit tiefen, nach oben gezogenen Mundwinkeln und nach unten verlaufenden Winkelfalten, Wangen füllig, jochbeine breit, Ohren vgl. Fig. 3b, meist mit rundem Durchstich für Ohrringe.

Hals:

gerade, mit Kopfnickern zur Brust hin auslaufend

vorgestreckt, mit scharfer. Begrenzungslinie zur Brust hin.

Schultern:

breit, kugelig, zu Brust und Rücken hin sanft ausmodelliert, Achselhöhe mit Verbindungssehne zur Brust

breit, teils mantelartig gestaltet. von Brust, Rücken und Oberarmen scharf abgesetzt. Achselhöhe nicht angedeutet. keine Verbindungssehne.

Rumpf :

breiter Thorax, stark hervortretende Brust, umrandete Brustwarzen, Mittelfurche des Thorax ausmodelliert, Taille stark eingezogen, Bauch nicht vorgewölbt, Bauchnabel mit Umgebung eingetieft, von einem Bogen überdacht.

Thorax nicht so breit wie bei Gruppe 1, Brüste vorgewölbt mit knopfartigen Brustwarzen Mittelfurche des Thorax als Linie die in den Bauchnabel mündet. Taille unbetont, aber auch eingezogen (Nr. 8 und 9), Bauch über dem Gürtel vorgewölbt, Bauchmuskel als runde Vertiefung.

Hüften :

zusammen mit dem Becken eine relativ breite Wölbung billend.

bilden vom Gürtel überdeckt einen Wulst, Bekken schmal, verbreitert sich zu dem Oberschenklen hin.

Arme:

Oberarm schmal, mit dem Rücken auf gleich Fluchtlinie, Unterarn leicht vorund abgewinkelt, breit ausgewölbt in der Gegend der Ellenbeuge, Ellenbogenknochen als kleiner Konos. Alle Muskeln sind organisch und mit fließenden Ubergängen geformt. Handgelenk schmal oft mit Armreif versehen. Fäuste nach außen gewinkelt. mit rundem Siegelstab Finger einzeln behandelt, Handballen: sichtbar, Daumen überdeckt die Kuppe des Zeigefingers.

Oberarm breit, Rücken erwölbt sich stark nach hinten. Unterarm schmaler, hängt senkrecht am Oberarm, Muskeln umrandet, aber nicht ausgebildet, Ellenbogenknöchel knopfartig. Alle Muskeln sind von einander abgesetzt, teils ornamental umrandet oder durch Mulden getrennt, Handgelenk breit, ohne. Armreif (außer Nr. 8). Fäuste kubisch mit quaderförnligem Siegelstab; Finger nur in Umrissen angegeben, ebenso die Handballen, Daumen überdeckt die Fingerkuppen nicht.

Beine:

scharfer Schienbeingrat, Linie des Schienbeines verlßngert über den flachen Fußrist zum großen Zeh; Waden kräftig ausgeformt, zu den sich verengenden Fesseln auslaufend, Kniee ornamental mit schwacher Mittelfurche. Oberschenkel und Unterschenkel nahezu gleich breit, Haken nach hinten zu ausgeformt; Fußhöhlungen in die Basis unterschnitten; Zehen eng stehend, lang, kleiner Zeh einwärts gewinkelt.

Sämtliche Konturen sind tief und plastisch in den Hintergrund unterschnitten. Der Rückepfeiler ist T-förmig abgesetzt.

Wulstige, z.T. scharf umrandete Schenkelfaszie. Schienbeingrat unter dem Knie vorgewölbt, Schienbein endet an der Mitte des Unterschenkels; Waden scharf umrandet, ziehen sich bis auf die breiten Fesseln hinab; Knie ornamental mit ausgeprägter Mittelfurche. Oberschenkel und Unterschenkel verlaufen wie die Arme nach unten zu normal; Hacken wenig profiliert, nicht von der Basis gelöst, Fußenhöhlen kaum unterschnitten ; Zehen weit auseinanderstehend, kurz und gekrümmt.

Sämtliche Konturen sind nur flach in den Hintergrund eingeschnitten, z.T. nur reliefartig abgehoben.

Kleidung:

Um den Hals 4-reihiger Halskragen mit tropfenförmigen Anhängern Gürtel mit doppelter Borte, breit mit breiter Schließe, gerade auf den Hüften sitzend. Schurz mit langgezogenem, über die Gürtelmitte hinausreichendem vorderen überschlag.

Kannelierte Plisseefalten folgen der Körperstruktur, Stoffdicke durch Unterscheidung angedeutet; Vorderlatz reicht nicht bis zur Kniescheibe. Zwischen den Beinen reliefierter Tierschwanz.

Halskragen nur als Linie: Gürtel mit einfacher Borte, über den Hüften breit und nach vorn zu unterschiedlich schmaler und tief herabgezogen mit schmaler Schließe. Schurz mit gerundetem, unter der Gürtelschließe endem überschlag; enge eingeritzte Plisseefalten, die der Körperstuktur kaum folgen; Anschlusskante des schurzes z.T- flach oder wenig betont; Vorderlatz reicht nicht bis zur Kniescheibe. Zwischen den Beinen ist ein Tierschwanz z.T. in Farbspuren erkennbar.

Sockel:

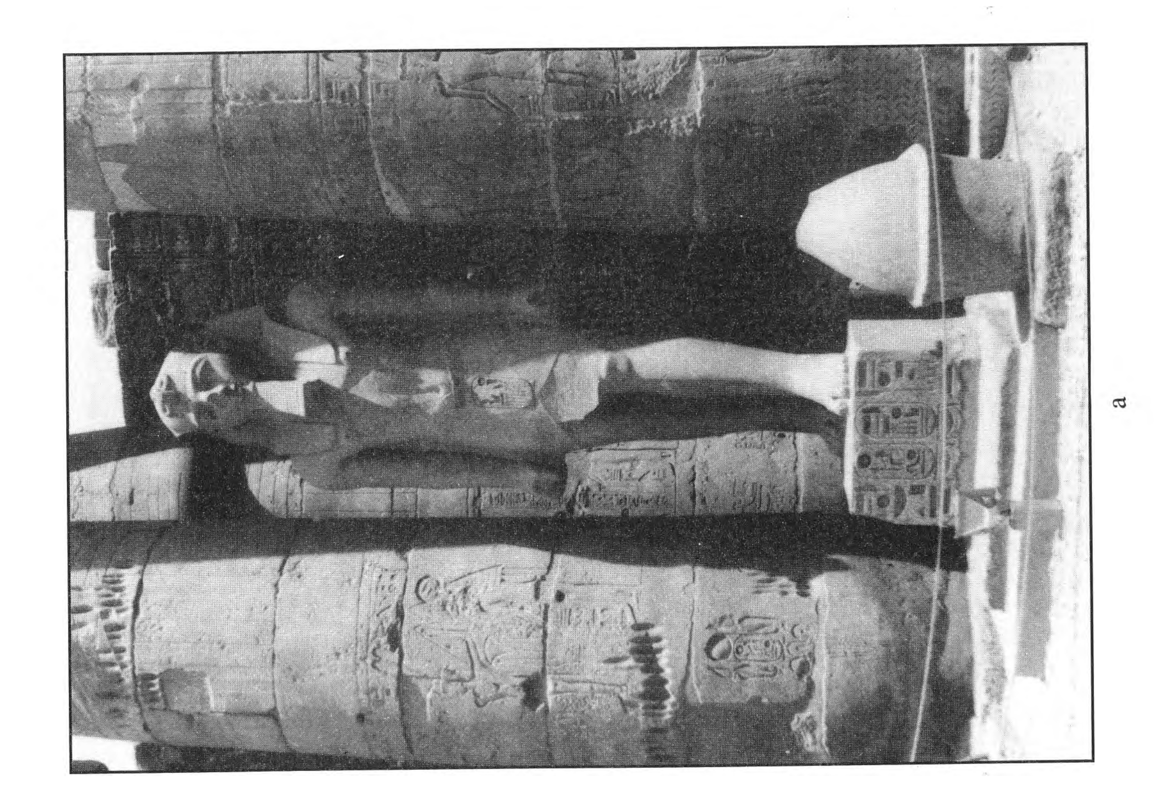
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ohne Darstellung der "neun Bogen".

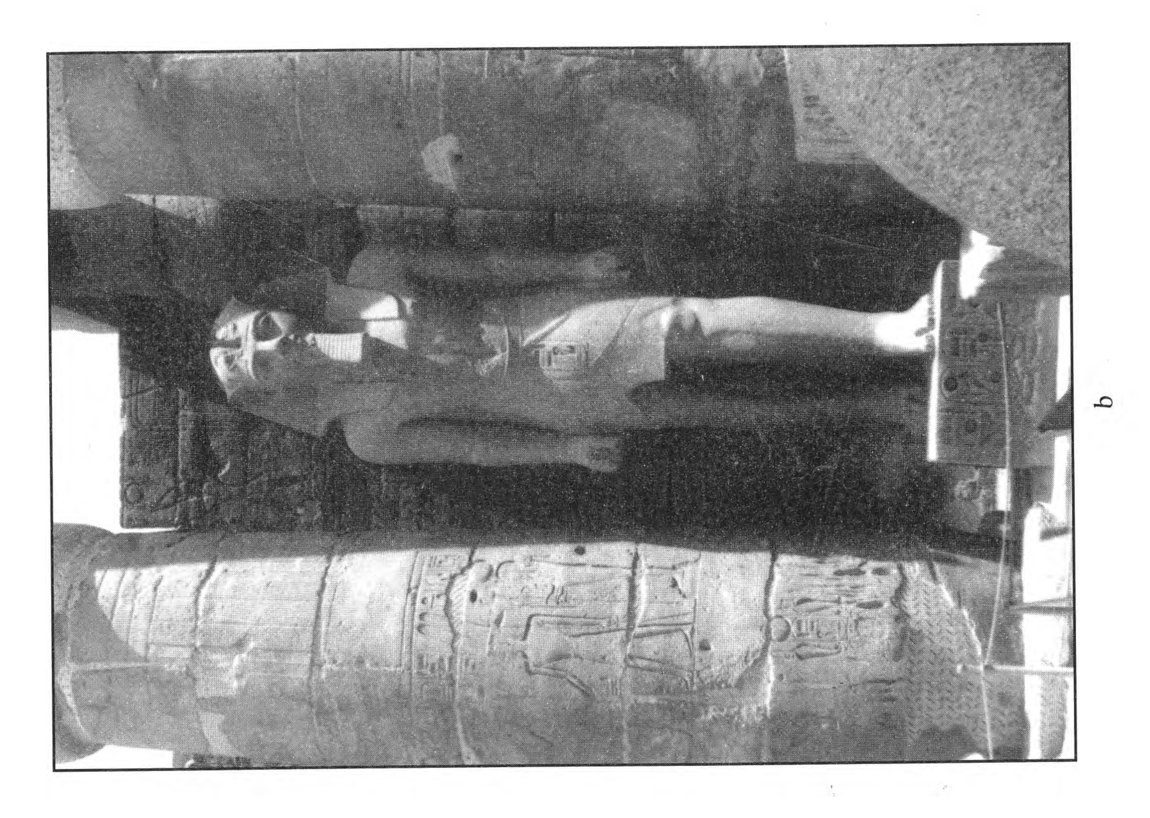
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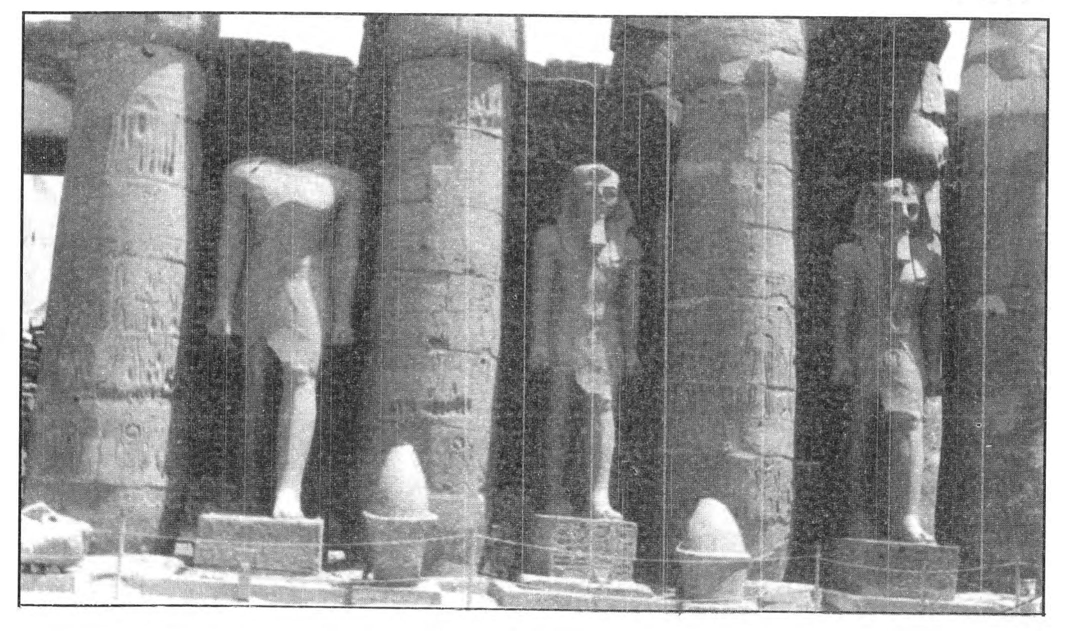
statisch vorgebeugt, enger, geschlossener Schritt.



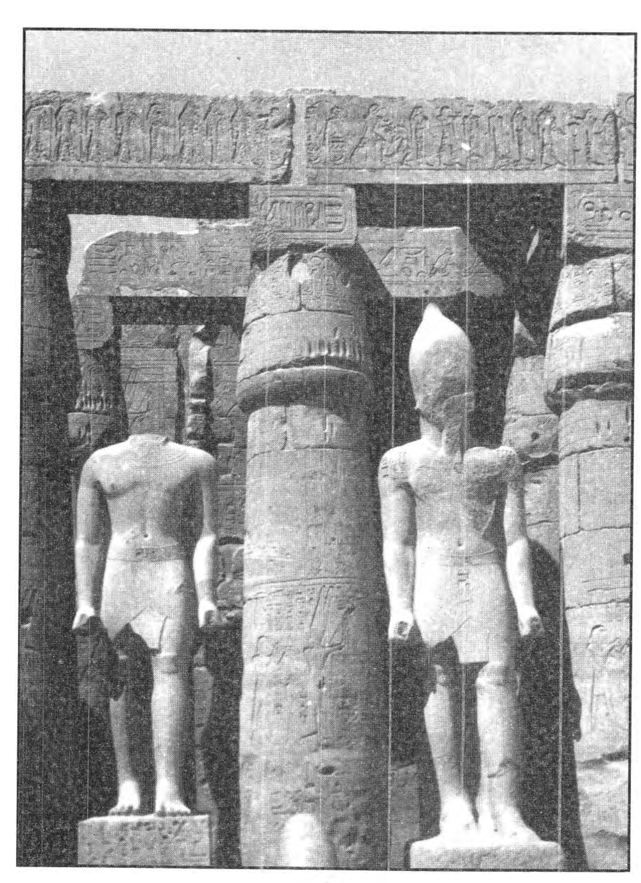
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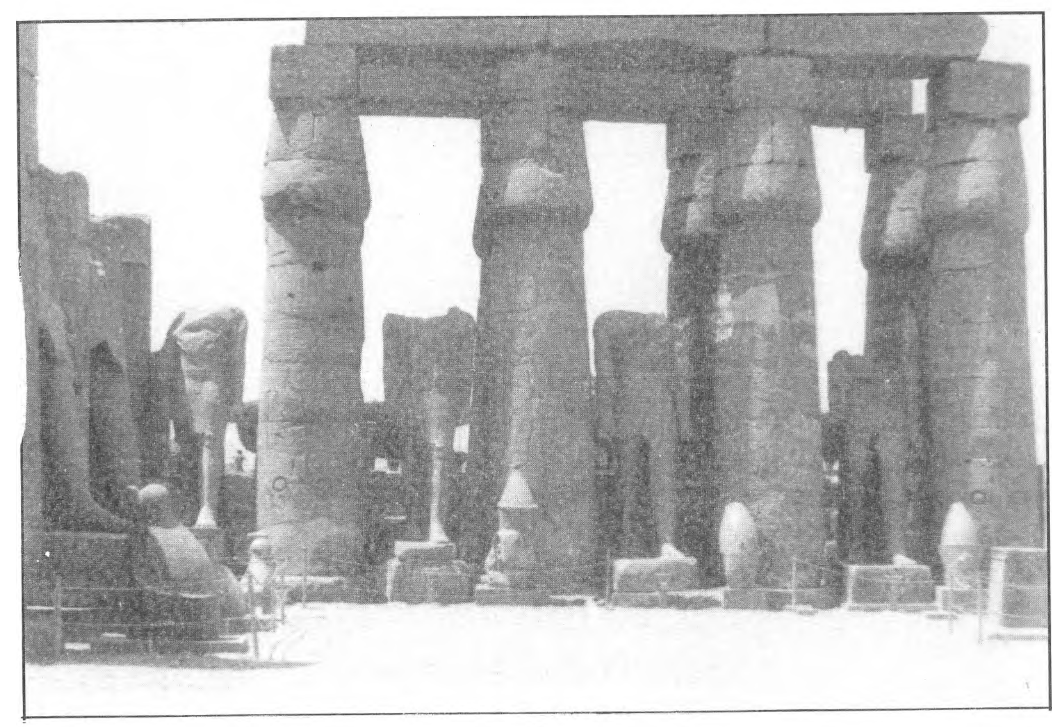
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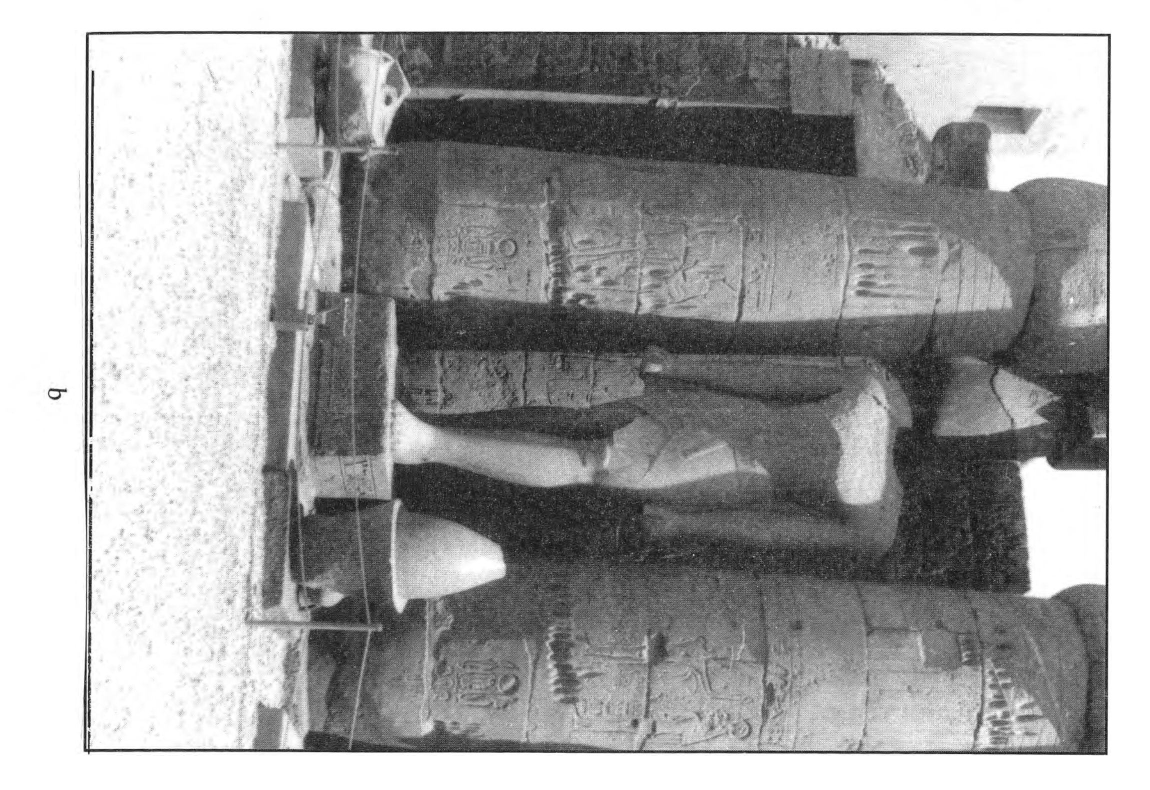


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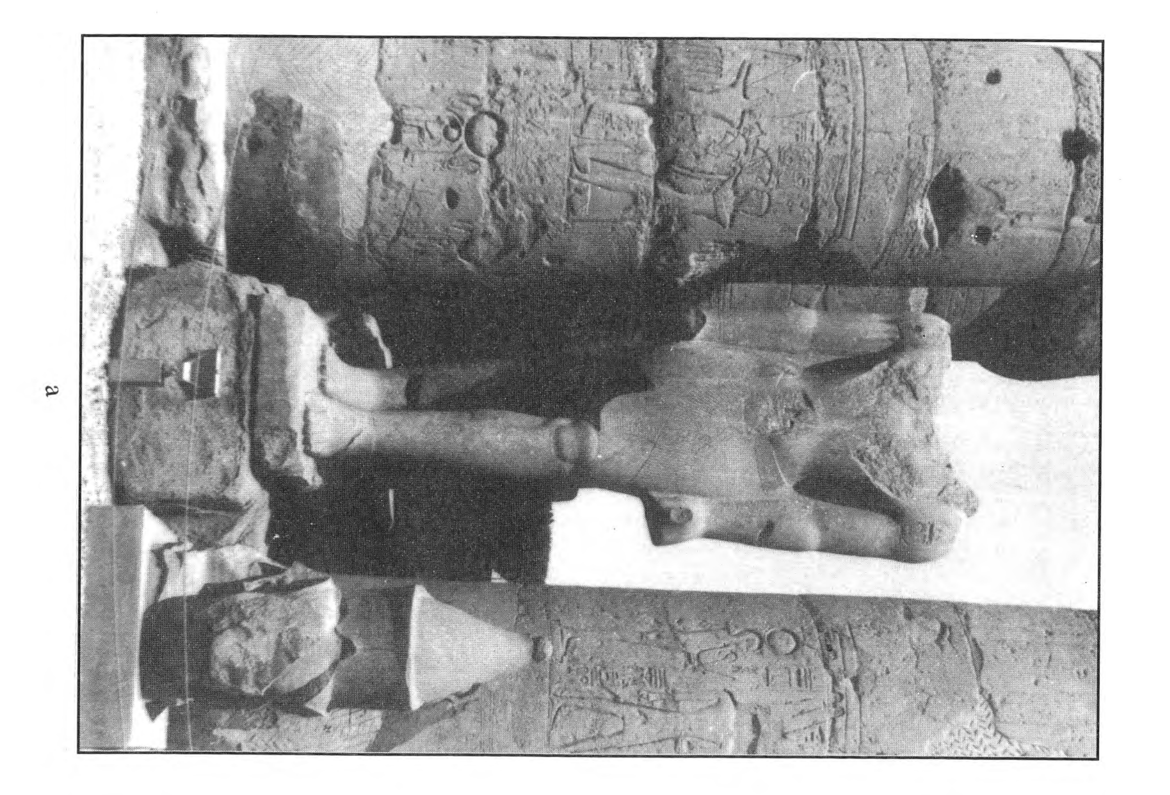


b

PL. IV

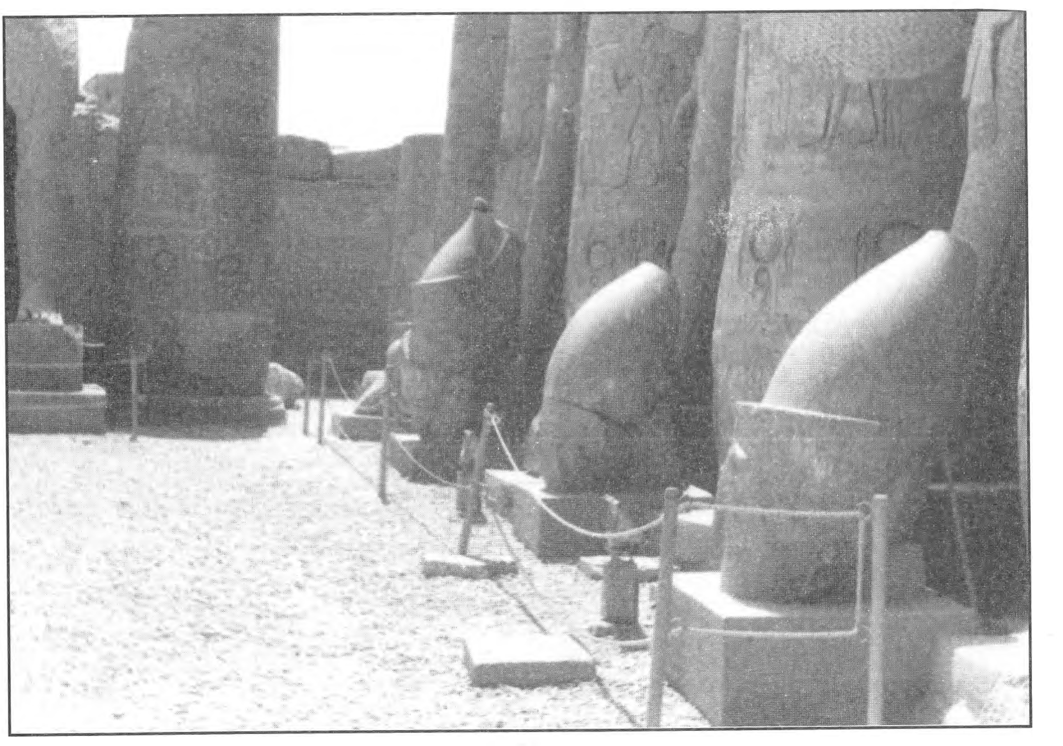


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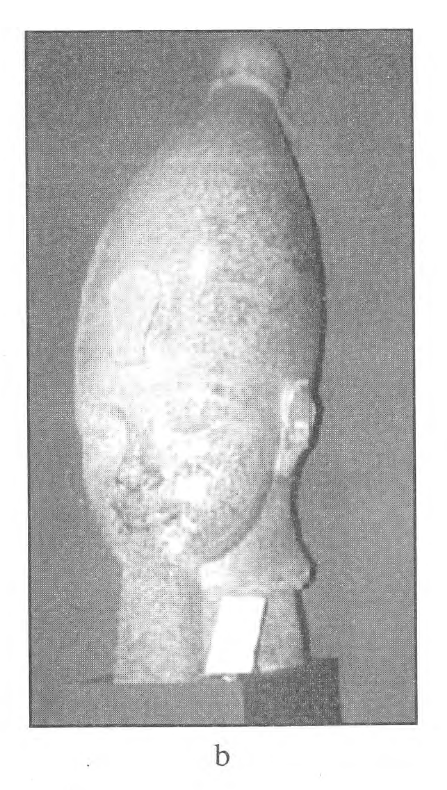
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PL. V





a



b

PROTECTION OF ESNA TEMPLE FROM GROUNDWATER RISK

A. R. ALLAM and G.A. MAHGOUB

ABSTRACT

Esna temple, a sandstone structure built during the Ptolemaic period, has been subject to severe degradation during the last decades. This is mainly due to the increase of groundwater levels resulting in a permanent wetting of the temple flooring as well as parts of the walls and columns by capillary rise.

Analysis of field investigation data, including the topographic and vertical electrical sounding surveys, bore hole drilling, and analysis of soil and water samples indicated that continuous seepage from both the sewage septic tanks and the adjacent agricultural high land is the direct reason for the groundwater rising. On the other hand, the construction and operation of the new Esna barrage which resulted in increasing the Nile water level is an indirect reason. Both factors contributed to the continuous efflorescence of salts as well as the dissolution of the binding in the sandstone, these leading to the powdering and deterioration of the stones.

An engineering protection solution was suggested and tested using the numerical simulation packages. As a temporary solution, constructing an interceptor drain two meters away from the temple body is the most feasible solution. The most permanent solution is constructing a sewage network in Esna city combined with production wells at the western boundary of Esna city.

I. INTRODUCTION

Antiquities are distributed everywhere in Egypt; their locations and type were defined according to their building time. Most Egyptian antiquities have remained unchanged through the course of the centuries. The temples and tombs were protected by a covering of sand. For the last 200 years, the monuments have begun to be uncovered. Many factors, including human and environmental impact, have contributed to the antiquities degradation (Hawass, 1993).

Esna temple is one of the valuable ancient monuments, built during Greek times. The temple is almost entirely un-excavated and to buy up the land and

remove the tthckly populated district is expensive. The ground level of the city is higher than the temple floor by about 7 meters. The temple hall is built in the majestic style of the Ptolemaic period. Twenty-four pillars in six rows supported the roof. The pillars are not large, being thirty-seven feet in height. The door leading to the main temple is located at the axis of the entrance. The Ptolemaic builders completed the hall, and the Roman emperors took advantage of the bare walls (Murray, 1931).

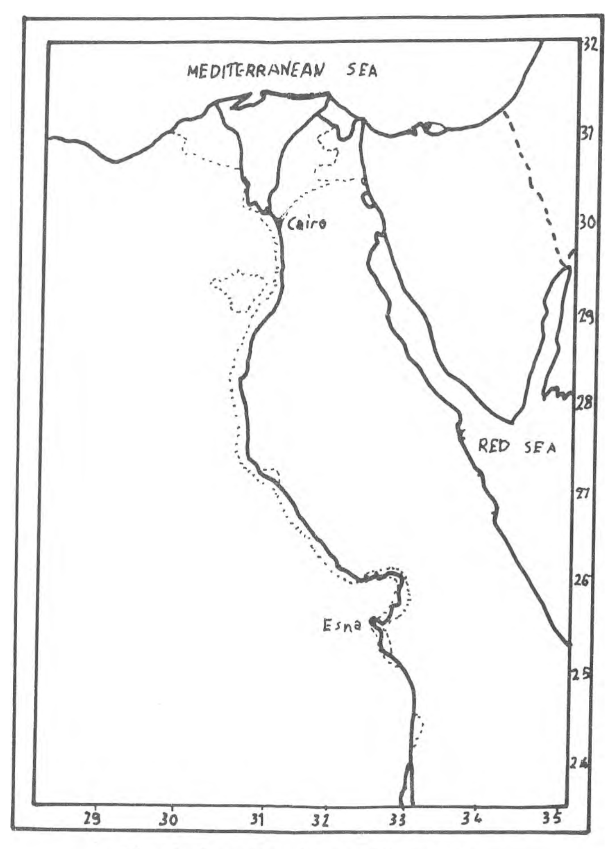


Fig. 1- Location Map of Esna City.

Esna city, 60km south of Luxor (Fig. 1), is served by a drinking water network but sufferes from the absence of a sewage network. Daily, the drinking water station pumps about 10,000 m^3 to the city. About 60% of the pumped water

goes to the houses' wastage septic tanks. Esna temple is surrounded by houses and farms are its boundaries on the north, south, and west. and east. The river Nile, which is 200 meters from Esna temple, acts as the eastern boundary of Esna city. The high desert, plateau recently, reclaimed is located just west of the old agricultural land. The level of both the old and reclaimed farms is higher than the water level of the river Nile. Accordingly, the river Nile is considered as a natural drain for the farms.

The seepage line passes through the city on its way from the farms to the Nile. Locally, the groundwater table has increased beneath the city due to the continuous recharge from the sewage septic tanks.

By the beginning of 1993, the new Esna barrage began to operate, resulting in an increase of the water level in the river Nile (behind the barrage) by about half a meter. The increase of the Nile water level adversely affects the natural drainage process. Degradation in the natural drainage process results in an additional increase of the groundwater levels . Since the level of the Esna temple floor is lower than the level of the city, the floor became wet and by capillary rise the stone columns started to be affected.

The main aim of this work is to develop a feasible solution for protecting the temple from the continuous rising of the groundwater levels. To fulfill the work, a research approach was designed as follows:

- Review all previous hydrogeological studies, including regional and local studies, to define the groundwater aquifers (configuration, properties,and levels).
- Select the most suitable software code to simulate the temple problem, aiming to obtain the most sensitive hydrogeological parameters.
- Design and optimize the required field investigations and tests.
- Refine and calibrate the selected software code according to the field investigation results.
- Design, simulate, and test the suggested engineering solutions for the temple problem.
- Compare the effect of each engineering solution to select a feasible solution.

According to the previous studies, the main geological formation bearing groundwater is the Quaternary aquifer (Figure 2). The clay cap acts as a semi-confining layer. Regionally, the aquifer conductivity ranged between 50 and 70

m/day. Vertical hydraulic conductivity for the semi-confining clay cap ranged between 0.1 to 0.5 m/day, while the horizontal hydraulic conductivity ranged between 5 to 15 m/day (Attia, 1989).

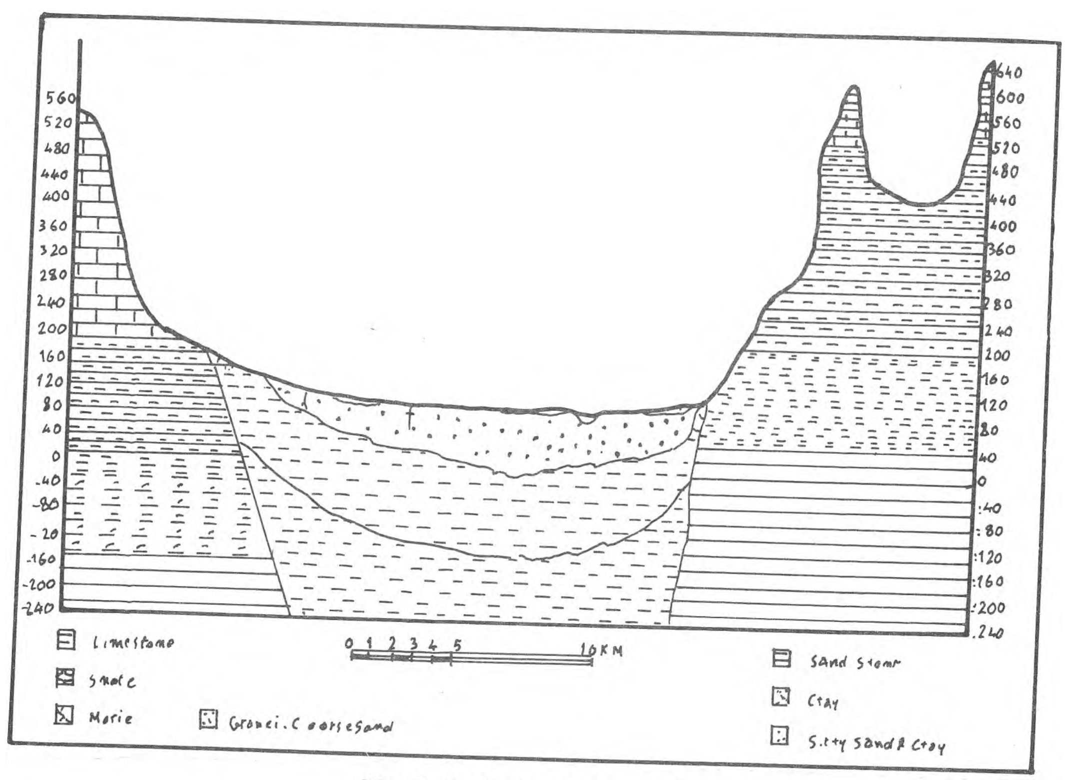


Fig. 2- Geological Cross Section.

The river Nile cuts the semi-confining clay cap and it is considered in good hydraulic contact with the Quaternary aquifer. The semi-confining clay cap is continuously recharged from the excess irrigation water and from water that seeps from the irrigation canal network. In addition, the clay cap is recharged from seepage from the sewage septic tanks. Figure (3) presents the recharge sources and movement direction for the groundwater flow (Warner, 1991).

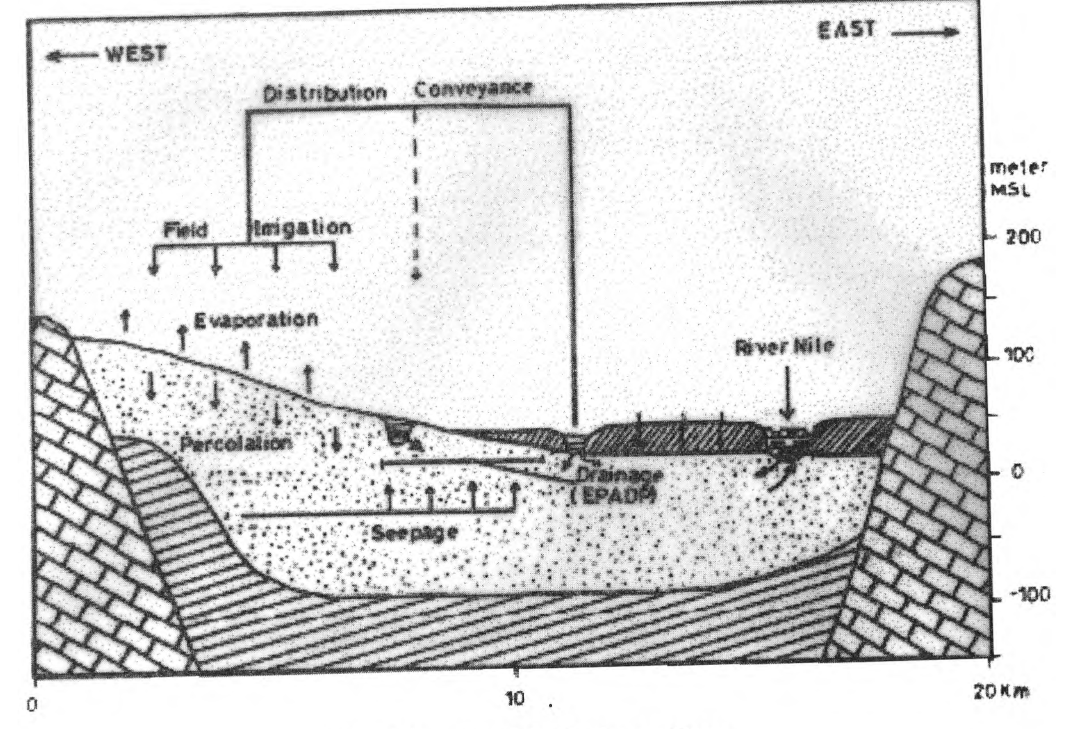


Fig. 3- Sources of the Recharge Water.

II. SENSITIVITY ANALYSIS TO DETERMINE FIELD INVESTIGATIONS

Obviously, one can not separate the temple from the surrounding environment because of the: 'mutual effect on each other. To create a complete picture for the hydrogological conditions for the region, a software simulation package should be used. The most suitable software simulation package for such complicated situation is the numerical simulation package. Accordingly the finite difference-two dimensional groundwater flow **(MODFLOW)** model was selected.

MODFLOW simulates groundwater flow through both homogeneous and heterogenous sedimentary aquifers in steady and transient conditions. MODFLOW consists of one main program in addition to 12 subroutines. The main program

deals with the engineering and hydrogeologoical parameters, while the subroutines deal with the man made and meteorological events.

Sensitivity analysis is cosidered one of the important steps in designing and planning field investigations. The main aim of the sensitivity analysis is to no the parameters which affect the hydrogeological balance. Through the sensitivity analysis, the number and locations of the field investigations can be determined. The software package selected, MODFLOW, initially simulated the area and was used for creating the sensitivity analysis which resulted in the following, parameters which are the more sensitive parameters:

- Levels and slopes of land and groundwater table,
- Semi confining clay cap properties (thickness and other properties); and
- Source and rates of the recharge water

III. MATERIALS AND METHODS

1. Topographic Surveys

Starting from a known level point at Ashon canal, a longitudinal topographic cross section was obtained.

2. Geo-Electric Surveys

Vertical electric sounding (VES) is considered the most helpful method to define the subsurface lithology, especially when it is calibrated according to the onsite bore hole samples. Vertical electric sounding depends on the electric resistance of the geological formations.

3. Drilling and Monitoring Wells

Bore hole drilling is considered the direct way to discover the underground lithology.

IV. RESULTS OF THE FIELD INVESTIGATIONS

The topographic cross section started from El Ramadi Canal, west Esna, and ended at the river Nile, east Esna (Fig. 4). The water level in El Ramadi canal was 79.8 meters above the mean sea level (amsl), while the water level in the river Nile was 79 meters (amsl). The average ground level within Esna city was 86 meters (amsl), while the average agricultural land level was 81 meters (amsl). Figure 5

represents the contour map for the Esna temple. The average level of the temple floor was 80 meters above the mean sea level.

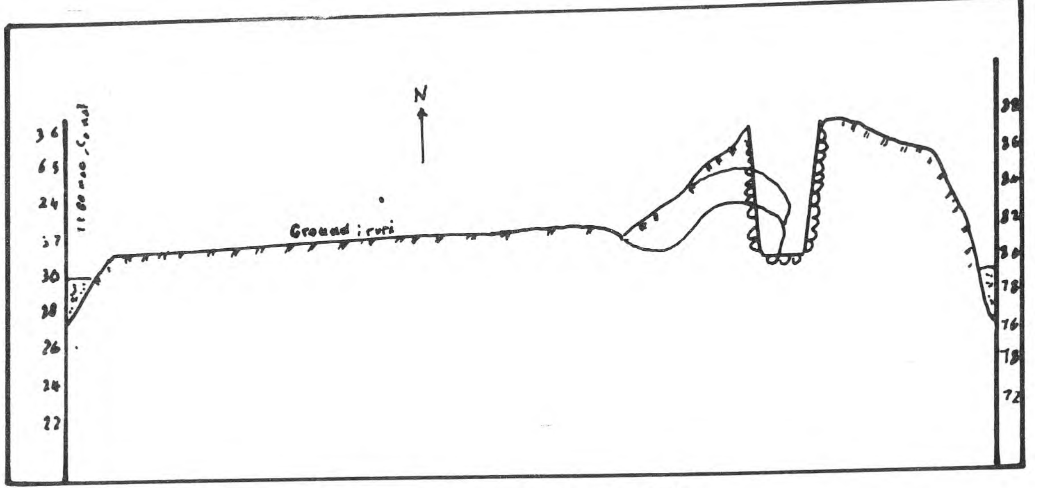


Fig. 4- Topographic Cross Section.

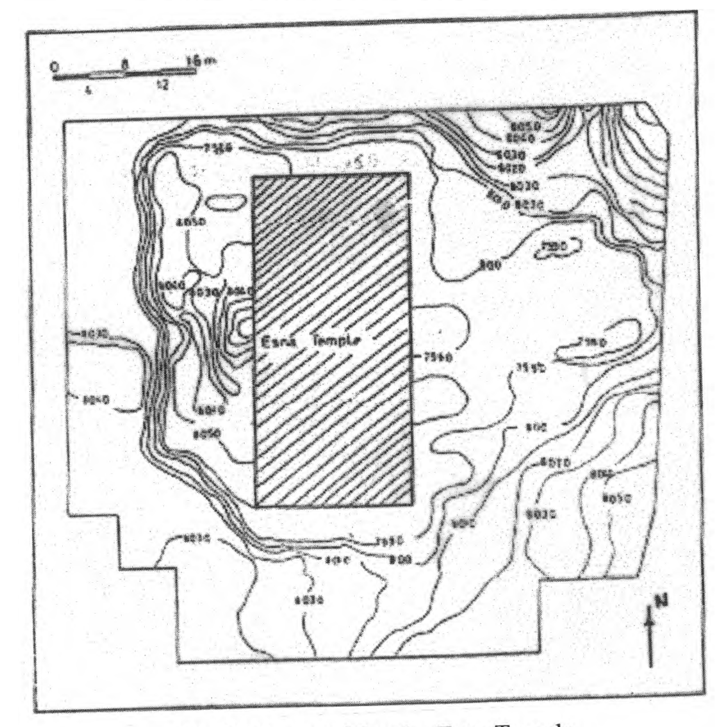


Fig. 5- Contour Map for Esna Temple

Sensitivity analysis resulted in 7 vertical electrical soundings which well satisfy the required information. The most suitable locations are presented in Fig. 6, while Table (1) describes the 7 vertical electrical soundings.

Table (1) Description of Electrical Soundings

VES no.	Location	Electric Wire Length (m)
1	at the temple front	50
2	at the eastern temple door	60
3	inside the temple	30
4	inside the temple west VES 3	40
5	behind the temple	50
6	at the right side of the temple	50
7	at the main road beside the temple	300

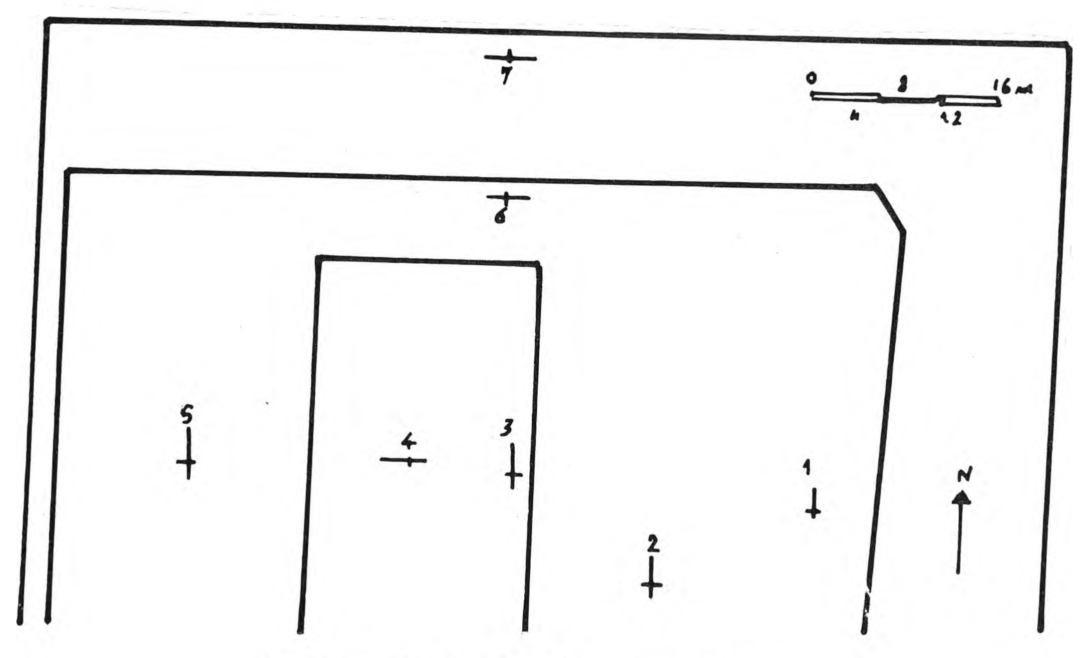


Fig 6 Location of the Vertical Electrical Soundings.

All vertical electrical soundings were done using the schlumberger method. The collected resistance field data were analyzed, which resulted in two geo-electrical cross sections. Figure7 shows that the maximum thickness of the semi- confining clay cap (24 meters) is at the temple site. The clay cap thickness decreased toward the southwest.

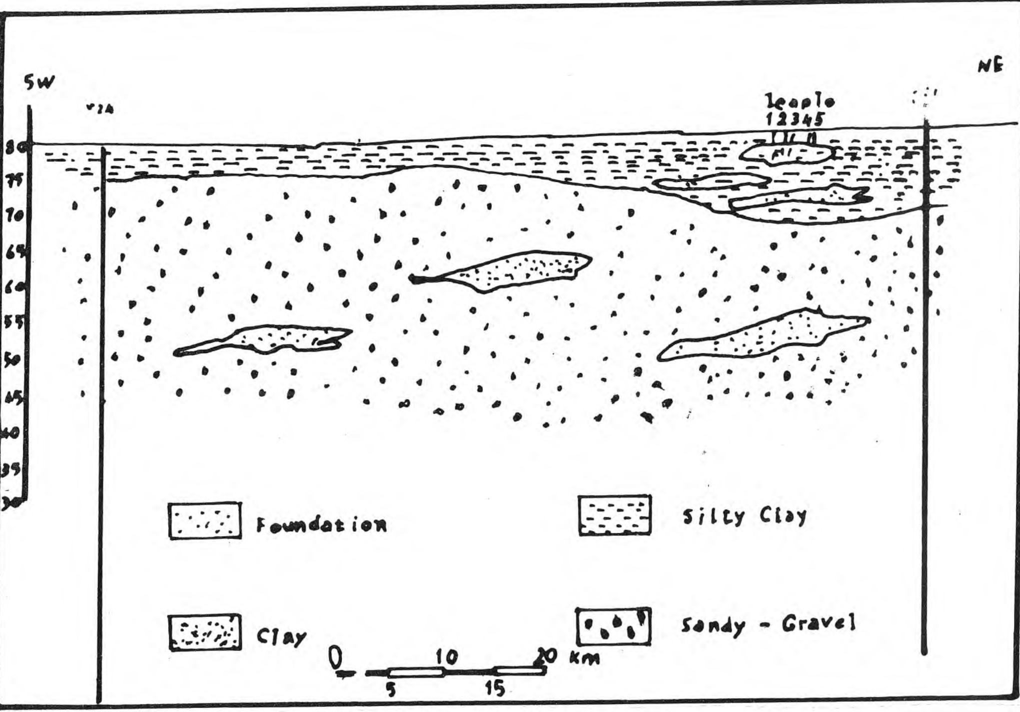


Fig. 7- Geo-electric Cross Section.

Manual drilling was used to drill 6 shallow bore holes inside the temple, while mechanical drilling was used to drill 2 deep bore holes around the temple as presented in figure 8. After collecting the samples from the 8 bore holes, the data were converted to observation wells. Table (2) presents the characteristics of the observation wells.

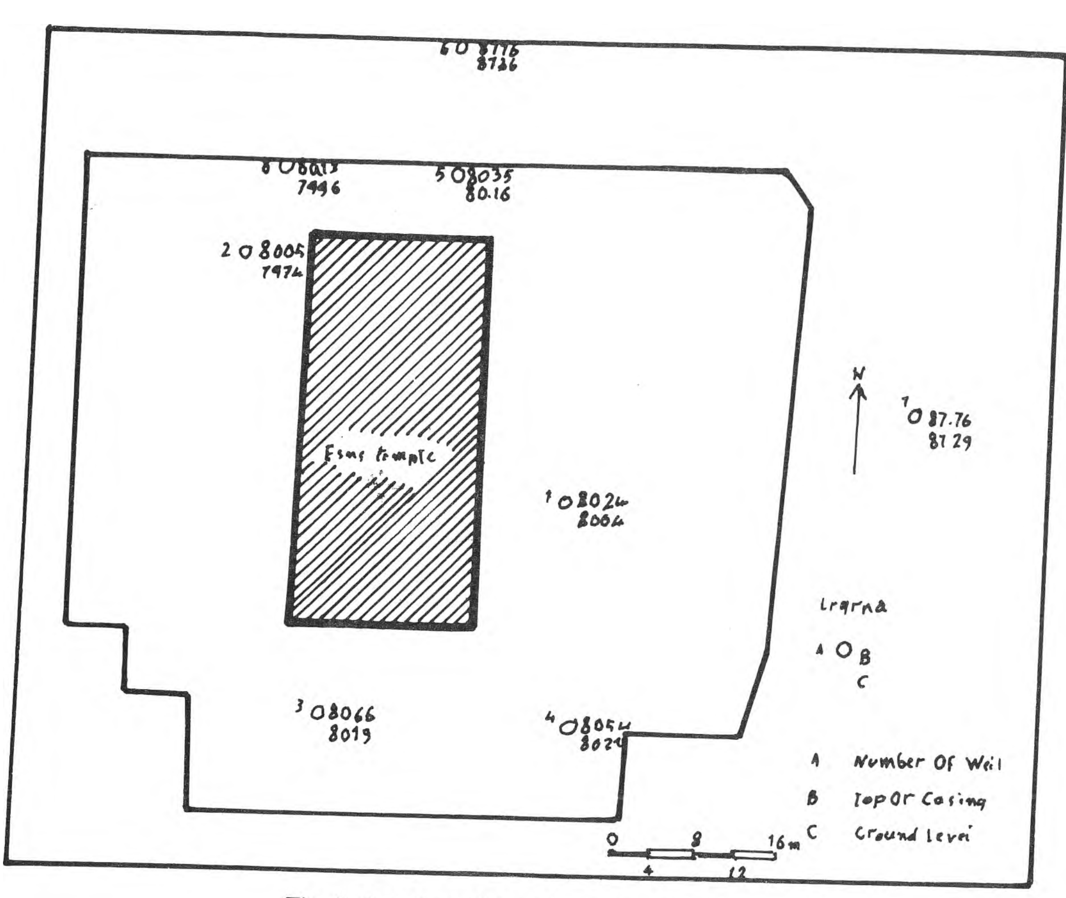


Fig. 8- Location of the Observation Wells.

Table (2) Observation Wells Data Around Esna Temple

Well No.	Level of the top of the casing(amsl)	Ground levels (amsl)	Groundwater table levels (amsl)	Electric conductivity (mmhos/cm)
1	80.23	80.04	78.91	4.1
2	80.02	79.47	78.91	4.08
3	80.68	80.90	78.90	2.89
4	80.68	80.21	78.95	2.55
5	80.33	80.16	78.92	5.80
6	78.76	87.36	78.95	4.12
7	78.46	87.29	78.95	3.80
8	80.13	79.96.	78.92	4.10

Water samples taken from all observation wells were chemically analyzed. Table (3) presents the chemical results for the 8 samples.

Table (3) Chemical Analysis Results for Water Samples

Well No.	ECmmohs Cm at 25c	TDS PPM	5 and ANIONS	CATIONS				ANIONS				PH
				Ca	Mg	Ma	K	HCO 3	Co3	CI	So4	
1	5.7	3.907	meq/1 ppm	7.07 141	14.03 171	33 759	6.8 265	8 488	0	35 1243	17.5 8940	7.92
2	5.22	3.405	meq/1 ppm	10.62 212	113 137	24.8 570	60 234	8.4 512	0	32 1136	1258 604	7.92
3	5.22	3.304	meq/1 ppm	8.62 172	11.8 143	26.8 616	5.2 203	6 366	0	30 1015	15.4 739	7.4
4	51	3.403	meq/1 ppm	9.09 182	7.91 96	30 690	5.2 203	9.4 473	0	27 959	14.58 700	8.12
5	6.29	4.052	meq/1 ppm	6,87 137	17,6 214	32.4 745	7.6 296	8.4 512	2.06 0	30.2 1072	21,16 1016	8.7
6	0.85	621	meq/1 ppm	3.53 71	1 12	3.32 76	1.1 43	3.1 189	0	32 114	2.42 116	8.0
7	6.18	3.964	meq/1 ppm	8.08 162	10.28 125	34.5 794	9 351	8.2 500	2.0 60	31 1100	12.16 872	8.82
8	11.89	7.555	meq/1 ppm	18.42 368	16.38 199	70.4 1619	16 624	10.8 629	2.0 60	62 23208	53.8 1718	8.61

From the results of the chemical analysis results, it can be concluded that the total dissolved salts increase in the northern and western directions, which are the natural directions of the groundwater flow. Biological analysis indicated that the drainage water cannot be considered polluted water (number of microbes ranged between 2 to 4), which proves the effect of the semi confining clay cap on decreasing the biological pollution.

V. SOFTWARE CALIBRATION

According to the collected data and the results of the tests, the MODFLOW calibration was refined. The boundary conditions were taken as constant head boundary for the eastern and western boundaries (Nile from the east, and El Ramadi canal from the west). The southern and northern boundaries were taken as specified head boundaries. The aquifer hydraulic conductivity was taken as 70 m/day and the vertical and horizontal hydraulic conductivity were taken as 0.33

and 0.15 m/day respectively. The recharge rate was taken as 1.7 m/day within Esna city, which was covered by 956 cells. The cells' lengths were taken as 10 m at the temple location and gradually increased toward the boundaries. The effect of the new Esna barrage was considered (Nile water level at Esna city was found to be 79.12 meters above mean sea level). Table (4) presents the measured and the calculated water levels at the eight observation wells.

Table (4) Measured and Calculated Water Levels for Observation Wells

Point	Measured Level	Calculated Level
1	79.91	78.91
2	78.91	78.85
3	78.91	78.89
4	78.95	78.93
5	78.92	78.94
6	78.95	78.93
7	78.92	79.03
8	78.92	79.03

Comparing the measured and calculated water levels indicated that the calibration is at good conditions. MODFLOW calibration results indicated that the Esna temple area receives 60 cubic meters per day as recharged water, while the river Nile receivs 89 cubic meters per day.

VI. ENGINEERING SOLUTIONS SUGGESTED

The suggested engineering solutions were.

* Construction of a sewage network for Esna city.
* Interceptor drains around the temple body.
* Construction of production wells at Esna city boundary.
* Construction of sheet piles around the temple body with interceptor drains.
* Construction of a well point system.

The engineering soluitons were simulated using the calibrated MODFLOW to present the effect of each solution on the Esna temple problem.

1. Construction of a Sewage Network

The solution was simulated to the model by removing the recharge that reaches the water table. The construction of the sewage netwok causes a lowering in the water table levels up to 79 meters above mean sea level, which is the river Nile level. Accordingly, the groundwater flow will be to the west from the east.

2. Interceptor Drains

The efficiency of Interceptor drains is directly proportional to the wetted parameters and it is inversely proportional to the hydraulic. The interceptor drains were simulated to the model on the assumption that the water level in the drain is at the bed level. Figure 9 presents the effect of constructing an interceptor drain 2m away from the temple body. The drain depth is 2.5 m and its width is 2 meters. The pupose of separating the interceptor drains from the temple body is to prevent the accumulation of salts on the temple walls.

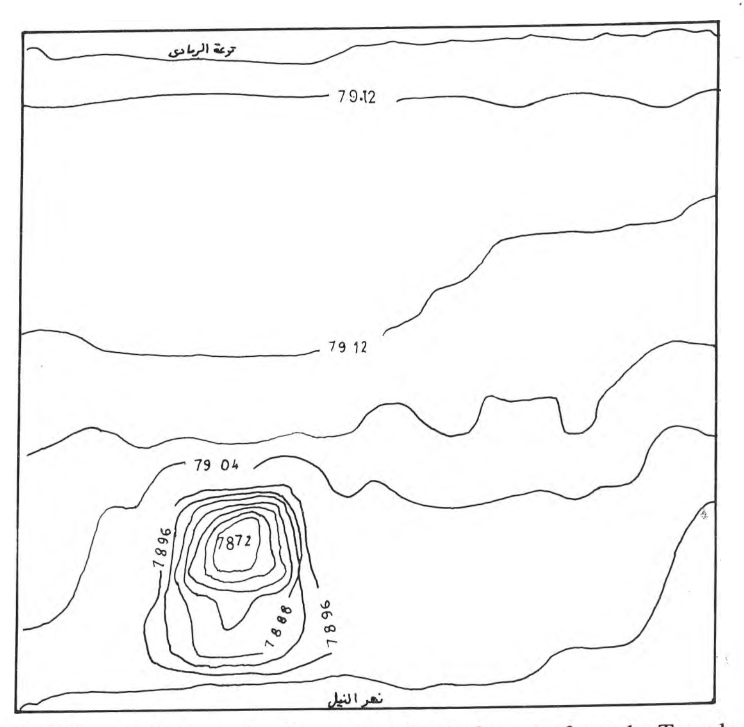


Fig. 9- Effect of Constructing Interceptor Drain 2m way from the Temple.

3. Production Wells

The function of constructing the production wells at the western Esna city boundary is to cut the seepage line that comes from the old and reclaimed agricultural area located west of the city. Pumping water from the aquifer creates a decline in the peizometric heads resulting in a vertical hydraulic gradient between the water table levels (groundwater in the semi-confining clay cap) and the main aquifer. Downward vertical drainage from the clay cap is directly proportional to the hydraulic gradient. Figure 10 presents the effect of constructing three production wells of 1500 m^3/ day/ well at the western Esna city boundary. The average decline in the water table at the temple area is 16 cm.

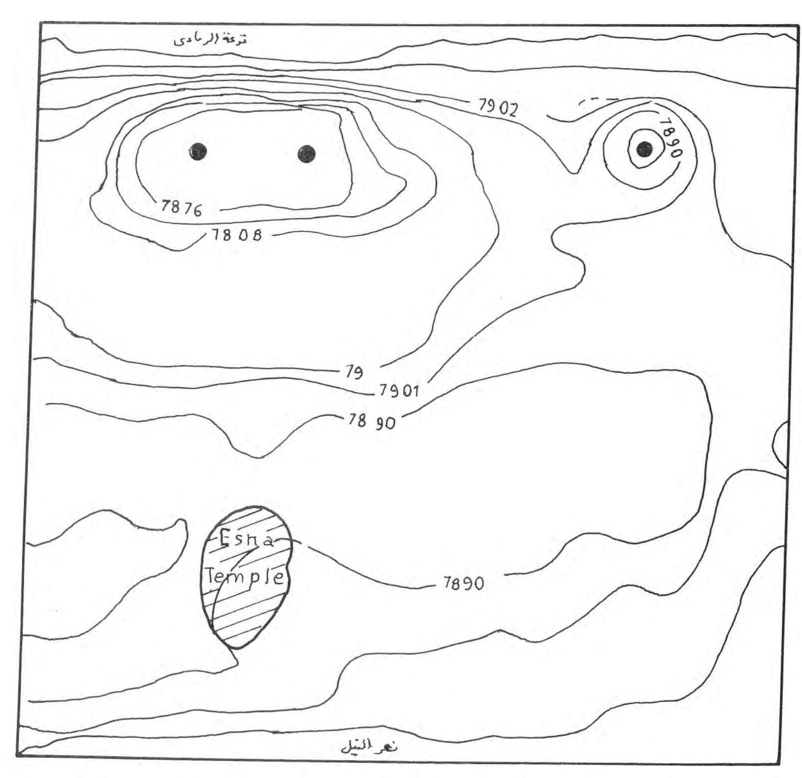


Fig. 10- Effect of Constructing Three Production Wells of 1500m^3 day well at the Western Esna City Boundary.

4. Effect of Constructing Sheet Piles

Constructing barrier sheet piles around the temple body will prevent the lateral seepage from the city to the temple area. To maximize the effect of the solution, it should be connected with a drainage system inside the temple area. Numerical results indicated that constructing sheet piles of 15 meters depth around the temple area with an interceptor drain of 2.5 m depth will decrease the water table inside the temple area by 1.0 meter.

VII. DISCUSSION OF RESULTS

To decrease the water table levels down to their original levels, groundwater should be pumped. The volume of the pumped water is much higher than the present recharge rates, because any decrease in the water levels creates a hydraulic gradient which adds an additional volume of water to be pumped.

Comparing the effect of the engineering solutions indicated that the most easiest and cheapest solution is constructing the interceptor drains. Interceptor drains can be open or tiled. Tiled drains do not affect the architectural view of the temple, but on the other hand, they are more difficult to operate and to maintain than the open type. To improve the architectural view of the open interceptor drain it can be filled with coarse aggregates. The most complicated and highest price solution is the sheet pile barrier, which is considered as the best temporary solution when it is combined with the interceptor drains. Construction of pumping wells at the western boundary of Esna city completely cuts off the seepage line from the old and newly reclaimed agricultural land and it has a little effect on the water table at the temple area. Construction of a sewage a network through Esna city will solve the problem of vertical seepage from the wastage septic tanks, but it has no effect on the seepage from the agricultural land.

VIII. CONCLUSION AND RECOMMENDATIONS

Esna temple, which lies at the core of Esna city, has been affected by the problem of rising groundwater. The main sources of recharged water are the water that seeps from the agricultural land and the vertical drainage from the wastage septic tanks. In addition, constructing the new Esna barrage decreased the function of the river Nile as a natural drain. The best engineering solution is the solution

which can prevent the continuous recharge to the groundwater. Temporarily, nstructing an interceptor drain 2 meters away from the temple body is the most feasible solution. The most permanent solution is constructing a sewage network in Esna city combined with production wells at the western boundary of Esna city. The sewage network will prevent the present vertical recharge.

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A LA RECHERCHE DES STATUES INEDITES DE LA CACHETTE DE KARNAK AU MUSEE DU CAIRE (I)

Ramadan EL-SAYED

Nous avons déjà signalé dans certains articles[1], combien la "pêche aux statues" de Legrain, au début du siècle, si incroyablement fructueuse[2], devrait être susceptible d'intéresser les chercheurs[3]. Dans la présente étude, laquelle, nous l'espérons, n'est qu'un début, nous avons voulu manifester, que, nous autres égyptologues, nous sommes loin d'avoir porté un regard assez attentif une attention assez soutenue à une telle abondance de richesse mise à notre disposition. Parmi tant de textes encore inédits, certains sont peut être susceptibles d'élucider

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[1] Nous nous sommes déjà intéressé, dans différents articles, à des statues provenant de la cachette; Caire, CG 42206-42207, dans *ASAE* 69, 1983, p. 219-239, pl, I & II; Caire CG 42228, dans *ASAE* 65, 1983, p. 111-125, pl. I-IV; Caire *JE* 36957 et 37011, dans *BIFAO* 83, p. 134-148, pl. 24- 27; Caire CG. 42208 - 42209, dans *ASAE* 70, p. 323-349, pl. I et II; Caire JE 37335, dans *MDAIK* 40, p, 253-259, pl, 13-19; Caire JE 36918 et n° temporaire 18/6/24/1 dans *BIFAO* 84, p. 127-153, pl. 37-42.

[2] Les différences d'évaluation, en ce qui concerne le nombre de monuments dépendent un peu de l'époque à laquelle on se réfère. On ne peut manquer de citer Barguet et sa magistrale étude du *Temple d'Amon-re à Karnak,* l'auteur, en 1962, parle un moment d'innombrables statues" (p. 276), puis, plus précisément de sept cent cinquante et une statues sorties de l'eau en 1905, et de plus de dix sept mille bronzes. Citons également Bothemer, *ESLP*, 1960, qui nous a permis de faire plusieurs mises au point. Parlant de la Cachette, Bothmer écrit (p.151); La majorité des statues sont de Basse Epoque...près de 300 pièces cachées à Karnak furent faites après qu'Alexandre soit venu en Egypte et, presque toutes sont inédites".Un peu plus loin, il précise : "plus de cinq cent statues recensées ont encore à peine connues" (p. 152). On verra que sur vingt statues seulement, celles que nous étudions ici, plusieurs ne sont même pas recensées! Bothmer, toujours au sujet du Journal de fouilles de Legrain, actuellement *JE* 43606, porte, écrite en blanc, d'une écriture peu soignée, la signalisation: K(=Karnak), 904. On peut facilement voir sur les planches, au dos des statues, ce premier numéro, écrit par Legrain, mais nous ne dépasserons pas dans ce travail, le N° K: 845.

[3] Legrain lui-même a publié trois volumes sur 25 de ces statues dans *Statues de Rois et de Particuliers* I, II, III (CG 42001à 42250) le caire 1906-25. Bosse s'est intéressé, du point de vue artistique, à une cinquantaine de statues de rois et de personnages divers dans *Die Menschliche Figur* (entre la XXIIe et la XXXe dynastie) dans p.14 (4), 15 (5-7); 20 (22-24); 21 (26-27) .23(33); 24 (34-36); 26(42-3); 27(44-46); 28(47-50); 29 (51-2 ,56) 30 (57-8); 31 (61, 63) ; 33 (68) ; 35 (77) ; 36 (78-9) ; 44 (107) ; 46 (112-13) ; 49 (127) ; 50 (128-31) ; 52 (135); 54 (143) 57 (152) ; 59 (157, 160); 65 (177-8) ; 67 (182) ; 68 (183) ; 79 (224) . Bothmer, *o.c.*, cite plusieurs de ces statues; p. 10-11 (9); 31-2 (27); 45 (38); 51-2 (44); 151-2 (117). Il les compare du point de vue style. *PM* II*(2)*, p. 137-67 donne, en général, leur numéro et le nom du propriétaire. Vandier, *Manuel* III, en cite plusieurs; p. 246, n. 4, p. 456, n. 9. DE Meulenaere , dans *BIFAO* 63 s'occupe d'une de ces statues p. 19-32,

des points d'histoire, aussi bien que de créer d'autres problèmes, de compléter les généalogies de certaines familles thébaines, de permettre des compréhensions d'ensemble sur la vie thébaine... Il nous vient à l'esprit une remarque fort judicieuse de J. Leclant, s'étonnant, dans son livre *Recherches sur les monuments thébaines*, édité en 1965, de notre relative ignorance du rôle, à Karnak, d'un dieu cependant aussi célèbre qu'Osiris. L'auteur propose à cet effet une étude des parois des temples où Osiris est Représenté souvent, ainsi qu'une étude des statues de la Cachette[4]. Trente ans plus tard, nous en sommes à peu près au même point! Il est vrai, qu'après avoir été exhumés, les monuments de la Cachette ont trouvé une autre cachette-celle des vitrines de nos musées! Cependant, grâce à l'obligeance de nos collègues du Musée du Caire, nous avons pu en examiner un grand nombre et obtenir des photographies[5]. C'est ce que nous avons entrepris dans les seules vitrines W4 et S8, dans le R24, 35 W-2 du rez-de-chaussée de notre Musée du Caire. Toutes ces statues que nous étudierons ici ont été extraits de la *favissa*, à quelque 14m, de profondeur, entre 1904 et 1905. A l'exception toutefois du Doc. 20(Caire JE 38605) qui fût exhumé en 1906. Ces statues, d'époque tardive, sont toutes de dimensions relativement modstes-de 22 à 60 cm de hauteur-et appartivement toutes à des particuliers[6].

On s'est beaucoup posé la question du "pourquoi" de cette cachette, de sa richesse et de son emplacement. Rapportons-nous aux inventeurs, Maspéro et Legrain. Le premier écrivait de Louqsor, le 5 fevrier 1905; "Sept cent statues sont sorties de l'eau... c'est un peuple complet qui monte à la lumière et qui vient réclamer un abri aux galeries de notre musée"[7]". Sous les yeux curieux des touristes, moins nombreux qu'aujourd'hui, assistant au repéchage dans l'eau boueuse, puis au lavage des statues... Maspéro est tout de suite conscient de l'importance d'une telle opération. Il écrit aussi; "grâce à la vigilence de Legrain, le Musée du Caire, déjà si riche, reçoit un accroissement qui double la série des

ainsi que Leclant , *Sacerdoces*, p. 4 seq. et *LDÄ* V/4, 513; Graefe, *Unters, Zur Verwaltung und Geschicthe* II, p. 7 (1), (e-g) t.1let p. 165, index.

[4] Leclant , *Mon. thébains*, p. 264, n. 1.

[5]Nous remercions ici le Directeur du Musée du Caire ainsi que tous les Conservateurs et les photograpes , en particulier M. Moustafa , dont le talent nous a permis, grâce aux photos de détails et le choix des éclairages, de déchiffrer des textes à demi effacés.

[6] Varille, *Amenhotep*, p.3.

[7]Maspero, *Ruines et paysages de l'Egypte*, p. 168.

statues... Il faut remonter à Mariette et aux fouilles du Sérapeum, pour rencontrer une masse aussi considérable de monuments précieux, dans un seul endroit" [8]. Lui ne croit pas un trésor, au métal précieux, que Legrain espère encore découvrir dans le fond boueux du trou. Très prosaïquement, il constate le bon état des statues dans l'ensemble "jetées sans doute dans la *favissa* en une saison proche de la crue, elles tombèrent dans la boue, ce qui leur évita de se mutiler... Contrairement à l'usage, la plupart d'entr'elles ont leurs membres, même leur nez!"[9]. Toujours perspicace, Maspéro s'oppose à la concéption moderne et pense que "pour les anciens Egyptiens, la question d'art était secondaire, ou plutôt, elle n'existait pas. La principale valeur qu'ils attribuaient aux statues... était une vertu magique... condition indispensable à la survie ..."[10]. Barguet suggère que "l'entrée du temple, avec les richesses dissimulées là, constituait une offrande aux dieux... certains points de terrain avaient une valeur propre... (et) les objets qui s'y trouvaient avaient été choisis avec soin"[11]. L'idée est fort interéssante, conforme à l'esprit égyptien, semble-t-il, et beacoup plus acceptable que celle d'un enfouissement hâtif qui aurait été motivé par la peur ou par quelque hasard de guerre.

En ce qui concerne la date, Maspéro écrivait dès 1905[12]: "Ptolémée I et ses successeurs travallèrent beaucoup à Thébes... (les travaux achevés), on ne voulut pas jeter à la voirie, ni vendre, ni détruire aucun de ces objets qui, en somme, étaient devenus la propriéte personnelle du dieu; on fit pour eux, ce qu'on avait accoutumé de faire partout, dans des occasions semblables, chez les Barbres, comme chez les Grecs; on creusa une fosse, à leur intention, dans la cour du septième pylone, une *favissa*, ou on les précipita, avec les cérémonies voulues". C'est Maspéro qui, ainsi, précise les jalons du travail à venir pour les savants. Il délimite bien où et comment, il convient d'orienter les recherches; "... le contingent le plus gros (des statues) appartient aux siècles qui s'écoulèrent de la

[8] Maspero, *Etude de mythologie égyp.*VIII, p. 215-6.

[9] Id. *o.c*, p.217

[10]ibid., p.216. Bothmer diffère un peu d'avis (*o.c.*, p.152) : " il est plus plausible que le nettoyage du temple ou de certaines de ses " parties" était périodiquement opéré au cours des siécles "...."la cavhette :était en usage, comme puits depuis le deuxiéme siècle avant J.C., mais aucune date précise ne peut être établie, ni quelle a été la dernière statue jettée"

[11] Barguet, o.c., P.279-280.

[12].Maspero, *Etude de mythologie égypt.*, t. VIII, p. 218-9 et *Ruines et paysages de l'Egypte*, p. 174.

XXᵉ dynastie à l'époque Ptolémaïque et il nous est fourni par la famille des Grands-prêtres d'Amon, ainsi que par les classes qui étaient apparentées ou alliées aux grands-prêtress ... or la maison des Grands-prêtres ... se trouvait non loin de là, près de la Chapelle en albâtre de Thoutmosis..."[13].

Il ne nous restait donc qu'à suivre le chemin indiqué par Maspéro, avec le respect dû aux dieux et aux Anciens! Mais il fallait faire un choix [14]. Or cela était difficile alors qu'on n'avait pas encore traduit les textes de ces statues. Le choix alors qu'on n'avait pas encore traduit les textes de ces statues. Les choix devait-il être fait en fonction des caracteristiques de l'art sculptural à la Basse Epoque? Or Cela n'était pas notre domaine. Le choix devait-il être orienté dans un but "généalogique" visant à mettre de l'ordre, en regroupant les membres épars d'une même famille, dispersés dans les musées du monde? Cela aurait été mettre la charrue avant les boeufs! En définitive, notre choix fût celui du hasard, un écléctisme dû à la beauté, au choc d'un nom qui, soudain surgissait à nos yeux, à un fragment de prière... choix qui s'est répété vingt deux fois pour cette première étape de notre recherche.

La plupart de ces statuettes ne portent qu'un seul numéro, celui du Journal d'Entrée; seules trois d'entr'elles sont recensées par le Catalogue Général (42218,42229 et 42250). Comme nous le disions plus haut, elles proviennent uniquement des modestes vitrines W 24 et S 8. les textes sont généralement inédits, à l'exception de quelques titres du Doc. 12 (JE 37414) traduits par Vittmann[15]

Les vingt deux documents en question, sont les suivants:

Doc.	n°actuel	n° journal de fouilles	date de trauvaille	position acturlte
Doc. 1	JE. 36970	K. 174	1904	R. 24 -S. 8 b
Doc. 2	JE. 36991	K. 172	1904	R. 24- S. 8 a
Doc. 3	JE. 37002	K. 130	1904	R. 24- S. 8 a
Doc. 4	JE. 37128	K. 392	1904	R.24- W. 4 c
Doc. 5	JE 37134	K. 845	1904	R.24- S. 8 b
Doc. 6	JE 37148	K. 459 bis	1904	R.24- S. 8 b
Doc. 7	JE. 37149	K. 458	1904	R.24- W. 4 C
Doc. 8	JE 37155 (CG 42218)	K. 469	1904	R.24- S. 8 b
Doc. 9	JE 37160	K. 439	1904	R.24- S. 8 a
Doc. 10	JE 37182	K. 435	1904	R.24- S. 8 a
Doc. 11	JE 37376	K. 149	1904	R.24- W. 4 a
Doc. 12	JE 37414	K. 422	1904	R.24- W. 4 a
Doc. 13	JE 37837	K. 531	1905	R.24- W. 4 b
Doc. 14	JE 37863	K. 602	1905	R.24- W. 4 b
Doc. 15	JE 38001	K. 603	1905	R.24- W. 4a
Doc. 16	JE 38002	K. 605	1904	R. 24- W. 4a
Doc. 17	JE 38016	K. 648	1905	R.24- W. 4 a
Doc. 18	JE 38042 (CG. 42229)	K. 686	1905	R.24- S. 8 a
Doc. 19	JE 38044	K. 688	1905	R.24- S. 8 a
Doc. 2o	JE 38605	K. 747	1906	R.24- S. 8 a
Doc. 21	JE 36956 (CG42250)	K. 185	1904	R. 35- W. 2
Doc. 22	JE 37869	K. 610	1904	R.35- W. 2

[13] Maspero, *Etudes de Mythologie égypt.*, p.218.

[14] Choix délicat, d'autant que , comme le souligne Bothmer, *o.c.*, p. 151 "beaucoup de négatifs (de Legrain) sont encore conservés dans le Musée du Caire et constituent une source documentaire intéressante pour les objets découverts ensemble et qui ne peuvent être conservés les uns à côté des autres".

[15] Vittmann , Priester und Beamte, p. 67(9), 70, 71 et pl..6.

Une remarque préliminaire s'impose ici; le lien qui rattache les statues que nous avons réunies ici ne se borne pas au fait qu'elles proviennent de la Cachette. En effet, comme nous l'avons signalé, elles sont également toutes d'époque tardive. Certains indices de forme et de style permettent de situer la date de leur fabrication entre la XXIIᵉ dynastie et le début de l'époque ptolémaïque. Leur troisième point commun réside dans leur forme, des statues-cube pour dix-sept d'entr'elles. Deux statues représentent des personnages debouts (Doc. 2 et 16); un groupe de trois

personnages est adossé à une stèle (Doc. 11), un homme agenouillé soutient un naos contenant une statuette de Mout léontocéphale (Doc. 17); un autre, dans la même position, soutient une stèle (Doc. 18). Enfin, dernier trait commun; le fait pour ces statues d'avoir été traitées dans la pierre dure, ou, à la rigueur, dans un bon calcaire (Doc. 9 et 11).

Avant de procéder à l'étude détaillée des statues, il serait bon de rappeler quelques généralités concernant dix-sept de ces documents, c'est à dire les statues cubes, type de statues qui s'est multiplié à partir de la XVIII[e] dynastie et dont la faveur n'a cessé de croître par la suite[16]. En ce qui concerne le matériau utilisé, la préférence est allée à la pierre dure[17]: (schiste, granite noir ou gris, basalte, diorite) en dépit de la difficulté de travailler sur des petites surfaces et surtout de graver les hiéroglyphes qui ne sont pas toujours très bien tracés. Le calcaire, même dur, est certes plus facile à utiliser. Nous avions eu à faire la même constatation à propos des statuettes que nous avions étudiés précédemment[18]

Le socle sur lequel repose la statuette est d'épaisseur variable, souvent anépigraphe (9 sur 17, soit les Doc. 1, 3, 6, 9, 10, 12, 14 et 19). La perruque arrondie, de volume important, est le plus souvent lisse et dégage les oreilles. Les pieds sont généralement recouverts par le tissu enveloppant le corps. La barbiche, parfois absente, toujours courte, dégage peu la tête. On soulignera ici la remarque de Bothmer. "la tête, dans ce genre de sculpture, en contraste avec le corps, est trés vivante, ce qui ne pouvait manquer d'attirer le visiteur"[19]. Le même auteur écrit que, souvent les traits et l'expression du visage sont conventionnels. Nous serons

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*Nous avons ajouté ces deux derniers documents (n° 21-22) pas dans l'ordre du Journal d'Entrée pour deux raisons: *la première*: la statue du doc. n° 20 est celle du fils propriétaire de la statue du doc . n° 21 , donc ils sont de même famille. On remarque aussi que le doc. n°21 est dernier cité dans le CG. de Legrain, cf. Id, *statues et statuettes de Rois* III, p. 102-3 pl. 53.
La deuxième: nous avons voulu terminé cette étude par ce doc. n° 22 car son texte est très curieux; c'est le plus jeune frère qui, par piété fraternelle, a fait ériger cette statuette en souvenir de son frère aîné.

[16]Vandier *Manuel* III, p. 450-60.

[17]Bothmer,o.c., p. 53, parlant des propriétaires des statues votives, dit: "vivant comme ils le faisaient, dans un monde de conditions changeantes... ils continuaient,décade après décade, à modeler, dans le plus dur matériel possible, le visage humain... (de celui) qui voulait être avec son dieu, dans le temple, après sa mort". En ce qui conserne la fabrication des statues, voir Bosse, *o.c.*, p. 80-2.

[18]. Les statues que nous avons énumérées en n. 1 sont, pour la plupart, en pierre dure.

[19]voir Bothmer,*o.c.* p. 4.

amenés à faire la même remarque, mais nous parlerons aussi des mains et des objets qu'elles serrent, à moins qu'elles ne soient posées à plat.

Nos statues-cubes sont généralement pourvues d'un pillier dorsal, seules deux d'entr'elles en sont dépourvues (Doc. 8 et 12). Il s'agit quelquefois d'une inscription, pour ainsi dire, à même le dos; parfois, au contraire, le pillier est très en relief, bien délimité par des lignes de séparation. Les inscriptions se limitent à une (doc. 2, 14 et 22) ou deux (doc. 1, 3-5, 9, 13, 15-21) colonnes, cas le plus fréquent, ou à quatre colonnes (doc. 6, 7 et 10). C'est un élément toutefois trop ténu pour justifier une datation. Les textes eux-même seront, nous l'espérons, plus parlants.

L'état de conservation est généralement bon, quelques fois même excellent. Cela est sans doute dû, en partie, au fait que la "cachette" protégeait les statues. La facture est souvent soignée (Doc. 4 et 7), parfois même très belle (Doc. 12).

Nous signalerons les particularités de chaque document au fur et à mesure de notre étude, telles les injures du temps, qui rendent la lecture pénible, ou l'emploi de certains signes ou termes de vocabulaire et tout ce qui touche aux problèmes d'épigraphie (Doc.1, 18 et 20 par exemple).

Doc. 1 - STATUE DU CAIRE JE. 36970

(Pl. I-II)

Exposée R.24 - S. 8 b (à gauche, en haut)

Hauteur: 38 cm.

Matière: granit noir

Propriétaire: HOR-EN-PE.

Date: XXV[ème]-XXVI[ème] dynastie[20].

Inédite[21]

Cette statue-cube a été durement attaquée par le temps; le granit est rongé partout; socle, robe du personnage. bras, perruque. Les scènes figurant sur les côtés ont beaucoup souffert, de même que les hiéroglyphes inscrits sur la robe et le

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[20]Date proposée en raison de la représentation d'Osiris sur le côté gauche de la robe, motif favorisé à la XXV[e] dynastie, cf. Bothmer, *ESLP*. p. 40.

pillier dorsal. Seule la tête, belle et sévère[22], est restée à peu près intacte. La perruque qui fut lisse, couvre en partie le front et dégage à demi les oreilles; elle s'appuie, en arrondi, sur les épaules. Les yeux sont étroits; la face, assez ronde, donne un air de bonne santé[23]. Le visage s'appuie sur les bras croisés; la main guauche est posée à plat tandis que la droite semble tenir un tissu plié[24].

Les inscriptions se répartissent de la façon suivante; quatre colonnes de texte sur le devant de la robe, coupées, au milieu, par une ligne horizontale; le tout est encadré[25]. De courtes légendes au dessus des scènes des faces latérales dont le texte du côté gauche est illisible. Enfin, deux courtes colonnes de texte sur le pillier dorsal.

A - SUR LE DEVANT DE LA ROBE:

[21]Non citée dans PM II (2), ni à la p. 155 en bas, ni p.575 index. Jusqu' ici, à paraître dans BOTHMER -DE MEULNAERE, CGC.

[22].Voir Bothmer,o.c., p. 4.

[23]Le tissu plié nous fait penser à la bandelette divine *sšd*, cf. Goyon, *Le pap, du Louvre N. 3279*, p. 7. n. 5; *WB IV*, 301,5; Meeks, *Alex.* III, p. 273, n° 79.2787; le seched est considéré comme synonyme de rayonnement; Osiris est désigné par "Celui-au-bandeau-seched", Pecoil-Taha, *BSEG* 8, 1983, p. 70, n. 12 et 74

[24]ce type idéalisé de la sculpture du Nod est connu du temps de Psammétique I , cf Bothmer , *ESLP*, P.37.

[25]Pour la même disposition de textes, voir statue Caire CG. 42233-4 = LEGRAIN, *Statues et statuettes de Rois* III, p. 81, 83, et pl. 42-3.

[26]Barguet, Temple D'Amon-Ré, p. 2, n. 7, pense que ce terme ne désigne pas le temple de Karnak. A notre avis, il faut distinguer deux cas car d'après la documentation fournie par les statues de la cachette de Karnak: 1) *nb nst t3wy* apparaît neuf fois au singulier (Doc. 2-4, 6, 8-9, 12, 13, 15 et 19). Cela indique que le trône, ou siège D'Amon désigne bien Karnak, lieu où Amon est comme un roi siègeant sur son trône et dominant le Double Pays. 2) *nb nśwt t3wy* "Maître des trônes du Double Pays", au pluriel (Doc. 1, 7, 11) désigne les trônes des autres divinités du Double Pays, lesquelles ont également un siège à Karnak,Amon étant le "Roi des dieux".

Comme pour confirmer l'aspect local et royal d'Amon à Ipet-Sout, l'épithète *ḫnty Ipt-swt* suit quelquefois notre titre (Doc. 8, 9 et 19). Pour nous, dans l'ancienne Egypte, il n'y a pas de mots pour ne rien dire. Si nous en avons quelquefois l'impression, c'est que, par différence de mentalité, nous ne prenons pas la peine d'en chercher le sens parceque le sens profond du terme nous échappe.

"Une offrande que donne le Roi à Amon-Ré, Maître des trônes du Double Pays[26]; une offrande que le Roi donne à Amon-Ré, Roi des Dieux[27] Maître du ciel; une offrande que le Roi donne à Amon-Ré, Taureau de sa Mère[28] une offrande que le Roi donne à Amon-Ré, le Primordial du Double-Pays[29] (pour qu'il permette[30]) d'énoncer la formule[31] de pain et de bière, têtes de bétail et volailles, vêtements de

[27] cette épithète est appliquée aussi à Apis, cf.Raymond, From the Records of a Priestly Family , p.140, 1.2; 141.1.1.

[28]Epithète appartenant, à l'origine, au dieu soleil et qui fut ensuite appliquée à d'autres divinités procréatrices telles Min, Amon ou Horus, cf. R. el-Sayed, *BIFAO* 79, p. 172, n. I; *LDÄ* III, p. 308-9. On trouvera cette forme d'Amon sur le Doc. 13 et ci dessous. On la rencontre assez souvent dans la décoration de la salle hypostyle, cf. Barguet, *o.c.*, p.64-73, 76, 140, et 150. Signalons aussi l'existence de la chapelle d'Amon-Rê *K3mwt.f* à l'entrée du temple de Mout, cf. id., *o.c.*, p. 9b. Pour les rapports entre Amon et Min, cf. Lagcau, *CdE* 28, p. 22 ainsi que la statue Caire CG. 42217, provenant de la cachette et datant de la XXIIe ou XXVIe dynastie, sur laquelle est inscrit le titre de "prophète de Min-Amon" (cf. Legrain, *Statues et statuettes de Rois*, t.III, p. 41, a, 1.3 et p. 42 c, e, f et d, 1.2. Le même personnage est " prophète de Min Kamout-ef"). Sur la statue Caire CG. 42233-34 on trouve aussi un Amon-Ka-mout-ef (id, o.c., p. 81-83 et index p. 9.).

[29] épithète citée plusieurs fois sur les statues de la cachette de Karnak (Doc 4, II, 17,18) . Ailleurs, on peut consulter Newberry , *Funrary Statuettes CG*, P.377(N^O 48407) ; Legrain, *Statues et statuettes de Rois* I , P.44 (N^0 42075) ; t.*III* P.22b , 1.2 (n^0 42155) ; *t.III* index, P.8; aussi R.el Sayed, *BIFAO* 80 , P.236 n.c ; Daumas, l*es Mam. des temples égypt.* ., p.424 n.I . Ajotons que l'épithète peut être appliquée aussi à Khonsou, cf Daumas, *o.c.* , p.278 n.3.

[30] On doit restituer ici; *di . f*

[31] La formule est traduite différemment selon les auteurs, cf. par ex.: Meeks, *Alex*, 1, p. 134, n°77-1444; II, p. 140, n° 781481; Roquet *BIFAO* 78, p. 513 (64 B); p.516 (78B); p. 517 (79B) = (80B); Vernus, *Athribis*, p. 66, 72, 91, 93, 101, 202; id. in *BIFAO* 74, p. 131, 152 n. b id et *BIFAO* 76, p. 1, 1.1; Andreu, *BIFAO* 81 , p. 4; Raymond, *Stèles égyptiennes du musée G. Labit*, p. 17A, 21B, 24B, 57C, 62, 66C;. Cauville, *RDE* 34, p. 23, I,1 et p. 42.

lin[32], encens, guent[33] mille de toutes choses[34] qui paraissent sur la table d'offrande d'Amon, pour le Ka[35] du prophète d'Amon (cité 4 fois) HOR-EN-PE[36] (cité 4 fois)".

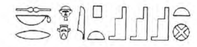
B- SUR LES DEUX COTES DU MANTEAU.

Deux scènes sont représentées de part et d'autre du manteau.

Scène de droite:

On distingue encore la barque de Sokaris devant laquelle le défunt lève les bras en signe d'adoration. Devant lui se trouve un support sur lequel est déposée une fleur.

Au dessous de la barque , une courte ligne encadrée:



"Sokaris[37] qui est au milieu d'Ipet-Sout[38],

Au dessus du personnage, deux colonnes encadrées :

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[32] Lire *šš mnḫt*, cf. Leclant, *Sacerdoces,* p. 78 n. b, qu'on traduit parfois par "albâtre" ou "vêtement"; R. EL-Sayed, *BIFAO* 79, p. 175, n. t; on connaît l'utilité de l'albâtre pour la fabrication des canopes, cf. Vernus, *Athribis*, p. 24, n . 1.

[33] Lire *šnṯr mrḥt;* à rapprocher de l'utilisation des mêmes signes sur les deux statues Caire CG. 42233 et 42234= Legrain , *o.c.*, III, p. 81 et 83; *wb* IV, 181, 10-1.

[34] Ailleurs on trouve la variante ; *ḫ rt nbt nfrt n* "tout bien parfait en faveur de..." = Berclandini, *BIFAO*, 74, p. 42, fig. 1, col. 2 et p. 3.

[35] On sait que les ateliers qui se trouvaient dans l'enceinte du temple livraient la nourriture matinale offerte aux dieux; après un temps fixé par les rites, le dieu et les parèdres après lui, étaient supposés être rassasiés. Les offrandes étaient alors déposées sur les autels de toutes les statues dispersées, ici et là, dans le temple, par tous ceux qui avaient obtenus cette faveur (c'est le cas pour les hauts ersonnages que nous étudions). Cette offrande retournait ensuite aux ateliers afin d'être répartie entre les divers prêtres vivant dansle temple, cf. Ssunneron, *Les prêtres de l'ancienne Egypte*,p. 78-83.

[36] Lire *ḥr n* (pour *m*) *P*; cf. *PN* 1, p. 248, 4, nom attesté sur une petite boîte en bois provenant d'Assiout, cf. Kamal, *ASAE* 16, p. 150; il semble que ce personnage ait été originaire du Delta.

[37] Le culte de Sokaris à Karnak est égalment évoqué sur une autre statue de la Cachette de Karnak par la représentation, sur le côté droit de la robe, de la barque de dieu (Doc .13). Cette barque, qui fait preuve de la dévotion à Sokaris, est représentée sur plusieurs statues de la Cachette, citons: Caire CG. 42217, 42220, 42247 = Legrain, *o.c.*, III, p. 42 b, 45 et 99. On connaît aussi le titre de "prophète de Sokaris qui réside dans Ipet-Sout" (Leclant, *Montouenhat*, p. 256, v).

[38] On sait qu'Ipet-Sout désigne ici le temple d'Amon-Rê à Karnak, cf. R. EL-SAYED, *BIFAO* 78, p. 463, n. f. On retrouvera fréquemment cette désignation sur les statues de la Cachette de Karnak (ici même en B et C et Doc. 4, 7-11, 15 et 17-19). Elle est à distinguer, bien entendu, de *pr-Ỉmn* "domaine d'Amon" qui désigne un territoire plus étendu, nous en parlons dans le même article ainsi que dans deux autres; *BIFAO* 83, p.137 n. a et *ASAE* 69, p. 221, n. a. Dans le présent travail, on retrouvera *pr-Ỉmn* sur les Doc. 3, 5, 6, 8 et 16.

"Le prophéte d'Amon dans Ipot-Sout. HOR-EN-PE"

Scène de gauche:

Osiris est représenté ici debout, momiforme, coiffé de la couronne atef, tenant le heka et le flagellum[39], face à une table d'offrandes qui semble chargée de pains et de fleurs. Le défunt offre deux vases *nw* au dieu.

Comme sur le côté droit, il a la tête rasée et porte un pagne de fonction sacerdotale.

Au dessus du dieu, se trouve une ligne de texte encadrée:

"Osiris[40]qui est au milieu d'Ipet-Sout"

Au dessus du personnage, 4 courtes lignes encadrées:

"Le prophète d'Amon dans Ipet Sout HOR-EN-PE qu'a enfanté[41] la joueuse de sistre d'Amon[42] AMEN[43]-ER-DI-SE(T)[44]"

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[39] Rappelons que la représentation du dieu, sculpté en creux profond, appartient à un style favorisé à la XXV[eme] dynastie, cf. Bothmer, *o.c.*, p. 40.

[40] Soulignons l'importance d'Osiris dans nos documents; il est représenté huit fois (Doc. 5, 6, 8, 10, 13, 18, 21 et 22), cité quatre fois dans la formule d'offrande (Doc. 7,12, 13, 22) et la replique d'Abydos apparaît trois fois (Doc. 6, 10 et 13). Ceci n'est pas un hasard puisqu'on trouve la mention d'Osiris sur d'autres statues de la cachette, cf. Legrain, *o.c* III, p. 56, texte L; R. El-Sayed, *BIFAO* 83, p. 136, *ASAE* 65, p. 113 (c), étant donné que ce dieu fait partie de la Grande Ennéade adorée à Karnak. Barguet a étudié la question *o.c.*, p. 22 et; parle de la possibilité de l'existence de six ou sept chapelles Osiris à Karnak sous la XXV[e] dynastie . (o.c., p. 15-6, n. 2-8). Voir aussi Leclant dans *Sacerdoces*, p. 100-101 et dans Mon. Thébains, p. 264-87.

C- SUR LE PILLIER DORSAL (2colonnes):



"O dieu local du prophète d'Amon dans Thébes, HOR-EN-PE fils du quatrième prophète d'Amon, gouverneur de la ville[45] OUDIA-HOR[46], place-toi

[41] Lire *ir(w).n. litt.* "qu'a fait procréer", formule connue à la XXV[e] dynastie, cf. Leclant, sacerdoces, p.50 n.k *o.c.*, et R; el-Sayed, *BIFAO* 79, p. 197, n. 2; on retrouvera la même formule dans le Doc. 2, texte B.

[42] Titre féminin fréquent à l'époque ptolémaïque et romaine, cf. Goyon, *Pap. Louvre N.3279*, p. 16, n. 2; Valloggia, *Hommages Sauneron*, I, p.290, 1, 2; Moret , *Sarcophages de l'époque bubastite*, p.325, Gautier, *Cercueils anthropoïde*, p. 543. Ainsi que nos Doc. 4, 5, 7, 9, 11, 12, 17,19.

[43] Le nom d'Amon est utilisé à la fois dans le titre et dans le nom propre comme c'est le cas, par exemple dans la Statue Caire CG. 48353 (XXI-XXIII[e] dyn.)=dynastie *Newberry, Funerary Statuettes*, CG. p.346 où l'on trouve une *šmś*ʿ *yt- ʾImn m ipt* "chanteuse d'Amon" qui porte le nom de "(Amen)-em-Ipet".

[44] *PN* 1, 26, 25; voir aussi des exemples thébains dans PM 1[2] , p. 851-2 et *PM* 11[2,] p. 559 index. Pour le masculin, cf. Graefe, *o.c.*, p. 126, index.

[45] *ḥ*ʾ*ty-*ʿ+ *n* suivi d'un toponyme, dans le sens de "gouverneur", cf. Meeks, *Alex* III, p. 185, n° 79, 1881; titre fréquent sur les monuments thébains entre les XVIII[e]- XX[e]dynasties. On peut en trouver de nombreuses variantes; "gouverneur de la ville" (de Thèbes) = Helck, *Verwaltun*, p. 231-2, 523(2), 527(8), 528(12-13), 529(13-15), 530(16, 19); d'autres exemples, de la XIX[e] - XX[e] dynastie sont attestés sur certaines statues de la Cachette de Karnak= Legrain, *Statues et statuettes de Rois* II , p. 41C, 1,3 et 42; III, index, p. 31. Pour la XXV[e] dynastie, cf. Leclant, *Montouemhat*, p. 252 D, 269-270, n. 9, et p. 271-2; voir aussi Graefe, *o.c.*, p. 63 (p. 20) et II p. 87. "Gouverneur de Thèbes (*wst*)" XXV[e] dyn. Legrain, *o.c.*,III, P.90 1.1 et index p.31 = Leclant. *o.c.* p. 252), E, et p. 269; = Graefe, *o.c.*, II, P. 87 . "Gouverneur de la ville du Sud"= Ḥelck, *o.c.*, p. 522 (1), 523 (3), 525 (5), p. 526, 527 (9), 528 (11, 12), 529 (14), 530 (17,18), 531(20); Legrain, *o.c.*, 1, p. 77b et index, p. 31. "Le gouverneur de l'ouest de la ville (deThèbes) = Helck, *o.c.*, p. 532 (1), p. 533 (2).
Le titre "*ḥ*ʾ*ty-*ʿ *n niwt* " à Thèbes, précédé de "*rwḏ-*ʿʾ" "le grand administrateur", précise ses fonctions = Legrain, *o.c.*, III, index, p. 31 et Stèle Caire, JE 43197 de la XXII[e] dynastie, provenant de Thèbes - Ouest, cf. Carnarvon-Carter, *Five years, Explorations at Thebes*, p. 49, 1, pl. 4 =*PM* 1[2], p. 619. Le gouverneur présidait souvent l'important collège administratif du temple car, pendant un certain temps, il avait joui de quelques charges sacerdotales (Sauneron, *Les prêtres de l'ancienne Egypte*, p. 58).

[46] Cf. *PN* 1, 88, 26; Vittman , *Priester und Beamte*, p. 220, index. On peut trouver des exemples à Thèbes dans Munro, *Die Spätägyt. Totenstelen*, p. 187 et 360, index; Malinine, *Choix*, p. 137 et Graefe, *o.c.*, II, p. 135, index.

derrière lui, tandis que son ka est devant lui, c'est un héliopolitain[47] juste de voix[48]" .

En ce qui concerne la généalogie de notre personnage, elle est très courte puisque nous n'en connaissons que le nom du père et de la mère;

OUDJA-HOR + AMEN-ER-DI-SE(T)

HOR-EN-PE

De son mariage avec la joueuse de sistres d'Amon, AMEN-ER-DI-SET, OUDJA-HOR, qui fut gouverneur de Thèbes en même temps que Quatrième prophète d'Amon comme le fut Montouemhat, donna naissance à HOR-EN-PE qui fut, lui aussi simple Prophète d'Amon.

Doc. 2- STATUE CAIRE JE. 36991 - (K-172).

(Pl.III-VI,a)
exposée R. 24 cm.-8.a (à gauche, en bas)
matière: basalte
propriétaire: KHONSOU - ER - AA
date: époque de transition entre la XXV[ème] & la XXVI[ème] dyn[49] .
bibliogr. inédite, mais citée par:
Bothmer, *ESLP*, p. II.
De Meulenaere, *le surnom égyptien*, p. 3(4) n.4.
Vittmann, *Priester und Beamte*, p.124 n.3.
PM. II[49], p.153 & 575 index.
à paraître dans Bothmer De Menlenaere, CEC

[47] "L'Héliopolitain" peut s'appliquer à Osiris ou à Atoun, cf. Meeks, *Alex* III, p. 14, n° 790139; Gauville, *La théologie d'Osiris à Edfou*, p. 186-7. L'épithète peut aussi être revendiquée par un défunt considéré comme héliopolitain; il veut ainsi s'assurer une participation aux offrandes du temple d'Héliopolis, cf. R. el-Sayed, *Neith de Saïs*, p. 304-5.

[48] Rappelons que l'épithète "Juste de voix", généralement réservée aux défunts, peut aussi s'appliquer à un personnage vivant, cf. Vernus. *BIFAO* 75 p. 105, n. f et R. el-Sayed, *BIFAO* 79, p. 158-9.

[49] date proposée par les auteurs citée ci- dessus: Bothmer, *o.c.*, p.11; De Meulenaere, *o.c.*, p.4 & *PM*. II, p. 153.

Cette très belle statue représente un homme debout, jeune, bien découplé, avec le cou un peu fort comme pour manifester sa robustesse; de même, les jambes sont assez massives, à la manière de l'Ancien Empire [50], bien que les pieds soient sculptés dans le détail. La finesse de la taille est soulignée par une ceinture qui porte un texte et soutient un léger pagne court et plissé. Le visage est souriant avec une ligne de cosmétique cernant les sourcils; la tête, petite, crâne complètement rasé, oreilles tout à fait dégagées, ne semble même pas porter de bonnet; les bras sont allongés le long du corps et les poings serrés tenaient peut-être un bâton. le personnage est adossé à un pilier dorsal posé sur un socle, et qui s'arrâte à mi-hauteur du crâne. Nous noterons ici l'étroite parenté de présentation avec la statue de Pa-en-maat que nous étudierons plus loin dans le Doc. 16 (un peu plus grande toutefois: 59 cm. de hauteur). Bothmer, qui cite donc cette statue, (*o.c.*,p. 10) l'admire "comme un idéal de beauté mâle"; le pilier dorsal est semblable pour les Doc. 2 et 16, c'est-à-dire de type carré mais très large à la base et étroit au sommet. Le socle, très érodé est aujourd'hui sans inscriptions sur les faces verticales.

A. ON LIT SUR LA CEINTURE

"le prophéte D'AMON KHONSOU-ER-AA[51], fils du prophète IOUEF-AA[52].

B. SUR LE SOCLE, devant le pied gauche, 2 lignes de texte, celle de droite étant plus longue que celle de gauche:

[50] Bothmer, *o.c.*, p.10-11.

[51] Le nom est déterminé par , ce qui est fréquent à la XXV[e] dyn., cf. De Meulenaere, *BIFAO* 63. p. 21 n.b; Leclant, *Montouemhat*, p. 250, n. 10; Thirion, *RDE* 31. p. 89, n. 81; *PN* II,133(c); Vernus, *Athribis*, p. 65; R. el Sayed, *ASAE* 69, p. 221-2[*]n.g; au sujet du nom même, cf. *PN*. I, 270, 20; II, p. 69; Graefe, *o.c.* I, p. 34 (6); 136 (h.20).

[52] cf, *PN*. I, 14, 2 et 11, p. 203; Vittman, *o.c.*, p. 217 cite 7 noms de ce type; Munro, Die *Spätägypt. Totenstelen*, p. 358 index; Graefe, *o.c.* I, p. 125.

"Le prophète, le prêtre nourricier du dieu[53] IOUEF-AA[54], surnommé DJED-KHONSOU-IOUEF-ANKH[55], qu'a enfanté[56] NES-NEBET-ISHEROUT[57] juste de voix"

"Le prophète d'Amon KHONSOU-ER-AA".

C. SUR L'EPAISSEUR DU PILIER DORSAL, on lit 5 colonnes de hauteur décroissante:

"Paroles à dire: Que Nephthys qui est dans sa libation[58], et Thoht qui est dans l'accomplissement de sa tâche[59], viennent (pour) qu'ils accomplissent les rites de glorification[60](pour) l'Osiris, le prophète d'Amon, KHONSOU-ER-AA.

O[61] l'Osiris prophète de Maât qui est dans Thèbes[62] KHONSOU-ER-AA juste de voix., l'Unique qui connaît[63] l'Oeil[64] sans fracture[65]. Pour toi est Sa Pupille[66] (car) tu

[53] Lire: *ꜣṯw-nṯr,* cf. Meeks, *Alex*. I, p. 10, n° 77.0100; II. p. II, n° 78.0110; Vittmann, *o.c.*, p. 120; R. el Sayed, *BIFAO* 84, p. 131, n. I.

[54] *PN*. I. 14, 2; pour des ex. thébains, cf. PM. II (2). p. 561 index; PM.I[2] p. 856 index, litt. "il marche et il croît", pour ce sens, cf. Lefebvre, *Gramm*., p. 292, et 599 bis.

[55] cf. de Meulenaere, *o.c.*, p. 3 (4); PN.1. 412, 4; pour ex. thébains, cf, Gauthier, *Cercueils Antropoïdes* , p.545 index ; Munro, *o.c* p. 187, 197-8, 361 indx; Malinine, *Choix*, p. 146.

[56] On a vu la même formule sur le Doc. 1, texte B.

[57] *PN*. I . 177, 13. Pour la var.: *Ns-tꜣ-nbt-išrwt*, cf. *PN*. I. 179, 15, sur la stèle Caire JE. 43197, cf. Carnavon-Carter, Five *Years' explorations at Thebes*, 1907-1911, p. 49 (1); PM. I[2], p. 619.

[58] Lire:*sty*, cf. Meeks, Alex. I, p. 352, n° 77. 3951.

[59] Lire: *m iry.f*, cf. Meeks, *Alex*. I, p. 37, n°77. 0380. On sait que Thoth"fait l'offrande au profit de l'Osiris X", cf. Varille, *Amenhotep*, p. 33, 1. 4 et 38.

[60] cf. Meeks, *Alex*. I, p. 305, n° 77. 3363.

[61] pour cf. *wb*. I 25.

[62] Le titre de "prophète de Maât", porté par les juges, d'une façon générale est connu dès l'Ancien-Empire, cf, Ch. Zivie, *Giza*, p. 101, n.k. En tant que "fille de Rê", Maât semble avoir joué un rôle important dans la région thébaine; on connaît un temple de Maât adossé au temple de Montou-Rê et

es Unique parmi[67] (ceux) qui l'apportent[68] pour ta justification avec ton Ka bien-aimé[69]. Les gens du commun ont le coeur joyeux en te voyant, comme (pour) la crue[70] qui arrive; étant prospère[71] tu te joins[72] à son inondation[73] . Sois loué et vis

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qui était probablement antérieur à la XIXe dyn., cf. Barguet, *Le temple d'Amon Rê*, p. 5b et n.2. On doit noter aussi que le nom de : "salle des offrandes " qui groupe un certain nombre de chambres entre les murs du VIe pylône et les salles d'Hatchepsout, porte le nom de "grande demeure de Maât". Thoutmosis III se déclare : "a îmé (d'Amon-Rê) dans la Grande Demeure de Maât"., cf. Id. *o.c.*, p.II4, n.3; 152, n. 2;320, n. 3. On sait qu'à ce temple de Maât furent attachés un certain nombre de prêtres; ainsi, à la XIX^{e}dyn., on trouve un Ancien de la Maison de Maât:" (=Newberry, *Funerary statuettes, CG*, p. 213-4; à la XX^{e}dyn., un prêtre, Mery- Maât est "administrateur du Domaine de Maât" (=Vernus, *BIFAO* 75, p. 104-5, n.d) ainsi que "prêtre de Maât" (Id., p. 106); il dit, sur une stèle provenant de ce temple: "je suis un serviteur -*bꜣk*- de Maât" (=Id. p.108, 1.4 et 109 n. 9); "un scribe du temple de Maât" (=Id. p. 105 n. e).
Sur deux stèls du Musée de Bologne n° 25 et 28 de la XIXe-XX^{e}dyn. =Bresciani, *Le stèle eg. del Museo civico arch. de Bologna*, p. 73, 1.5, 9, 19-20; p. 79, 1. 6-7: on lit: "scribe de Maat du domaine d'Amon".
Plus tard, le culte est attesté par de nombreux "prophètes de Maât"(=Legrain, *Statues de Rois* III, p. 60, d, 1. 3; 61, f, 1. 6; 80, I, 1.2 et j, 1.I; Leclant, *Sacerdoces*, p. 10 n. 3 et p. 99; Kamal, *Stèles ptolomaïques*, p. 253.
Sur Caire CG. 41031 = Moret, *Sarcophages de l époque bubastite*, p. 281, I. 9, 282, I.6 et *index*, p. 326, on lit: "Le chef des prophétes de Maât"
En ce qui concerne notre travail actuel, nous retrouverons Maât dans plusieurs textes, en particulier dans le texte de la statuette Caire JE. 38042. La barque de Maât, lors de la fête d'Opet, accompagne les barques de la triade thébaine, cf. Vernus, *BIFAO* 75, p. 107 n. 3. Si, selon Leclant, on n'a retrouvé aucun vestige du temple de Maât, a la XXVe dyn. (cf. Leclant, Mon thébains, p. 312, n. I-2), le titre de notre personnage: "prophète de Maât", prouve, qu'à la XXV^{e}dyn. à Karnak, le temple existait encore , pour le moins, une chapelle de Maât, sur la rive gauche, cf. Vernus, *o.c.*,p. 105, n. d. Sur le rapport entre Amon et Maât, cf. Barguet, *o.c.*, p. 113-4 n. b

[63] cf. Meeks, *Alex.* II, p. 70, n°78. 07 II.

[64] il s'agit de l'oeil d'Horus, sujet d'importance capitale pour le défunt, cf. Moret, *Rituel du culte divin*, p. 63, 83-84. Dans les *Pyr.Texts*, 105 a, on dit: "Prends l Oeil d'Horus qu'Il a enfermé", désignant par là, l'oeil guéri d'Horus que le mort doit posséder, cf. Morenz, *La religion égypt.*, p. 117-8. Dans un texte de la Basse-Epoque, on dit au défunt: "je t'apporte l'oeil d'horus, afin que ton coeur soit rafraîchi à le posséder" = Clère, *ASAE* 68. p. 82-3, texte C. On sait que c'est Thoth qui apporte l'oeil, qui la protége, qui en a rassemblé les éléménts = Goyon, *BIFAO* 65, p. 100- I; Boylan, *Thoth*, p. 34-5; on dit au mort: "Tu te joins à cet Oeil d'Horus que Thoth t'apportait" = Gauthier, *Cercueils Anthropoïdes*, p. 270, 1.2-3.

[65] Lire: *sḏ*, cf. *Meeks*, *Alex.* I- p. 358, n° 77- 4027.

[66] On a ici *ḏf* pour *ḏfḏ* "La pupille de l'oeil Oudjat", cf. el Kordy, *ASAE* 68, p. 206, n.b; Meeks, *Alex.* II, p. 441, n° 78. 4917.

[67] Lire: *m-m*, cf. Meeks, *Alex.* I, p.145 n° 771567; Cauville, *RDE* 32, p. 54 n. 56.

[68] Thoth est qualifié de: *im sw ḥr.s* "celui qui La ramène", cf. Boylan, *o.c.*, p. 34-5.

[69] cf. Meeks, *Alex.* III, p. 124, n° 79. 1263.

[70] Sur ce sens de *ḥꜥpy*, cf. Vikentiev, *La haute crue du Nil*, p. 32-3, I.10 p. 37-8, I. II, p.95.

[71] cf. Vikentiev, *o.c.*, p. 54.

[72] cf. Meeks, *Alex.*1p.293, n°77.3256

comme vivent les dieux (quand) ils la voient: (o) prophète KHONSOU-ER-AA fils de[74]...."

D. SUR LE PILIER DORSAL

"Une offrande que le Roi donne à Toi, Amon-Rê, Maître du trône du Double Pays, (à) ton Ennéade[75] .Que Tu sortes ou que Tu entres, sois loué dans le temple; sois aimé dans le temple, comme un chargé d'honneur[76] auprès du dieu et du Roi. Une offrande de pain, bière, tête de bétail, volailles, pour toi dans chaque fête, de ce qui est disposé sur[77] la table d'offrandes d'Amon, pour le prophète KHONSOU-ER-AA, fils du prophète père divin, prêtre nourricier[78] DJED-KHONSOU-IOUEF-ANKH".

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[73] cf.Vikentiev, *o.c.*, p.30 n.8, p.47,p.82-3. Le thème de l'indentification du défunt avec Hapy est assez fréquent dans les Texte des sacrophages , cf.Vandier, *Rieigion*, p.56-7. On peut citer à ce sujet, plusieurs Sp.:
-Sp.317 (CT.IV, P.110a)= R.el Sayed , Neith de saïs , p.307 doc 258=Id , dans *Orientalia* 43, fasc. 3-4 p.280-1, le mort lit: "j'ai fait une apparition en tant que Hapy"
-Sp.318 (CT.IV,P.136 b-c)
-SP.319 (CT.IV, P.143a)
-Sp320 (CT.IV, P.145K)
-Sp321 (CT.IV, P.147q)= R.el Sayed , o.c., p.308 doc.259
-Sp.547 (CT.IV, P.143a)

[74] Voir texte du socle devant le pied gauche:B.

[75] On a ici le pronon suffixe *f* au lieu de *k*. A sujet de l'Ennéade de Karnakn cf. Barguet, *o.c.*, p. 22, 73 d; R. el Sayed, *BIFAO* 83, p. 139, 1. 2; 140 n.d; nous retrouverons l'Ennéade sur les Doc. 3A, 4A, 9B, 11C, 19A.

[76] cf. Meeks, *Alex.* III. p. 21, n° 79.0224.

[77] Le mot *wḏb* s'applique au "virement" des offrandes d'un bénéficiaire à un autre de rang moins élevé, cf. Clère, *BIFAO* 83, p. 90A et R. el Sayed, *BIFAO* 83 également, p. 140 n. i.

[78] Dans le texte B de ce même Doc. 2, à la n. a, nous avons trouvé ce problème que nous retrouverons sur les Doc. 7B, 9A, 11A ,C

Là aussi, la généalogie est succincte:

IOUEF-AA surnommé DJED-KHONSOU-IOUEF-ANKH + NES-NEBET-ISHEROUT

KHONSOU-ER-AA

Donc, ce prophète et père nourricier marié à une femme dont nous ignorons les titres eut un fils qui semble succéder à son père dans la fonction de prophète d'Amon, mais de plus il est prophète de Maât dans Thèbes. Signalons que ce même KONSOU-ER-AA est connu par deux autres statues: celle de Boston, MFA, 07494, en diorite noire, dont Bothmer nous donne une photo dans son livre auquel nous nous sommes déjà référé, *ESLP* (ici, p. 10, 11, pl. 9, fig. 20-22). Cette statue peut, en tous points, être comparée à celle que nous avons étudiée ici, y compris la forme du pillier. Elle provient également de la Cachette; mais le nom du père n'est pas mentionné (remarque de De Meulenaere, p.3 de son livre (= *Le surnom égyptien*, n.4). La seconde statue du même khomsou-er-aa est en Amérique également, (Bothmer, *ESPL*, p. 10-11), c'est la statue de Berkeley 5-290. Sans doute, ce genre de statues était-il apprécié à l'époque puisque nous retrouverons, en étudiant le Doc.16, une similitude parfaite de facture, mais pour un autre propriétaire.

Au sujet des textes, deux remarques: d'abord l'allusion à Nephthys et à Thoth dans le texte rituel C. Les deux divinités participaient à la glorification du mort et lui faisaient connaître l'Oeil Oudjat intact- La 2éme remarque est relative à la joie manifestée pour la crue du Nile.

DOCUMENT 3 - STATUE JE. 37002 - (K-130)

(Pl. VI,b-VIII)

exposée R.24 - S.8 a (à droite, en haut)

hauteur: 31 cm.

matière: Schiste

propriétaire: AMEN-EM-OPET

date: XXVIème dyn., temps de Psammétique I[79]

[79] Cette date est donnée par PM.II(2), p. 156 & par Bothmer, *ESLP*, p.5 à cause des mains étendues, en relief, style caractéristique au temps de Pasmmétique I.

bibliogr.: texte inédit mais statue citée par

Bothmer, *ESLP*, p.5

PM-II(2) p. 156 & 575 index

à paraître dans Bothmer De meulenaere, CGC

Posé sur un socle anépigraphe, cette statue-cube est en bon état de conservation, le schiste a gardé son lustre. Le visage, surtout, est soigneusement sculpté, d'expression assez conventionnelle sans doute, mais avec un profil très Jeune. La perruque lisse, enveloppante, cache à moitié les oreilles. Le voile du vêtement dissimule les formes du corps et des pieds Les mains, en relief, sont posées à plat sur les genoux et ne soutiennent aucun objet, toutes deux posées symétriquement. Le pilier dorsal est aussi très en relief.

Les textes, fort soigneusement sculptés, occupent:

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A.- le devant de la robe: 5 lignes horrizontales diminuant vers le bas, sont suivies de3 courtes colonnes à hauteur des chevilles et des pieds.

B.- le pillier dorsal

deux colonnes de texte

A.- SUR LE DEVANT DE LA ROBE:

" Une offrrande que le Roi donne à Amon-Rê, Maître du Trône du Double-Pays, (à) l'Ennéade du Maîre de Thébes, pour qu'lls permettent d'énoncer la formule[80] de pain, bière, têtes de bétail et volailles, encens, onguents, de recevoir le pain-senou[81] qui paraît en avant sur la table d'offrandes de Celui-dont-le-Nom-est caché, pour le Ka du stoliste de Thèbes[82] , le délégué[83] du Domaine d'Amon[84] , le chef de la 1ère phylé[85] et de la 3ème phylé sacerdotale, AMEN-EM-OPET[86] , juste de voix, fils du titulaire des mêmes[87] titres IREY [88] , Juste de voCe qu'a fait pour lui son fils faire vivre son nom, le Serviteur de la Lumière [89] , le délégué du Domaine d'Amon, le chef de la Ière et de la 3ème phylé sacerdotale IREY, en vie[90]".

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[80] Pour cette traduction, cf. Doc. I, n. (d).

[81] rappelons que , dans certains textes religieux de la XVIII-XIXe dyn., le pain-senou est considéré comme un don du dieu : *sšp.k snw m di n.k pth* "pour le reçois le pain-senou, comme un don pour toi de Ptah:"=Clère, Suppl. *BIFAO* 81, p.218 (5 examples) ; dans le temple de Dandera un endroit spécial existe pour offrir ce pain-senou aux dieux : *st wnm snw n Sʿw-n.sn* " une place-de -manger les pains-senou pour les dieux parèdres "= Daumas, *Les mam. des temples égypt.*, p.168, n.5

[82] Le stoliste est bien connu à Thèbes, son rôe étant l'ensemble des soins à donner à la statue du dieu, cf. Sauneron, *les prêtres de l'Anc. Egypte*, p. 61; R.el Sayed, *BIFAO* 83, p.140, n.b; Legrain, *Statues de Rois*. III, p. 98; Moret, *Sarcophages de l'époque bubastite*, p. 23, 36 c, 54, 325; Gauthier, *Cercueils anthropoïdes*, p. 480.

[83] Cf. Berlandini, *BIFAO* 79, p. 253 D, n.a; Cerny, *Community of workmen*, p. 44 (2), 48 (2A).

[84] pour d'autres ex . de délégué du Domaine d'Amon, cf. Newberry, *Funerary statuettes* CG, p.223 (n° 47738) , 244 (n° 47739); Legrain, *Statues de Rois* II , p. 58 texte d, 1.8-9 (n° 42189) . On trouve aussi des délégués du Domaine de Mout, cf. wild, *BIFAO* 54, P.182, texte B,1.I ; ou du Domaine de Ptah, cf . Vercoutter, *Textes biogr.du Serapeum*, p.2, 1.3, p.6 n.1 , p.94, 1.3.

[85] cf.R. el Sayed, *BIFAO* 78, P.467, n.b & e , *BIFAO* 83 , P.138 n. b; Aufrère , *ASAE* 68, P.33, n.g.

[86] cf.*PN*.I, 27,18, Vittmann, *o.c* , p.217 index ; Bierbrier, *The Late New Kingdom* , p.152 index; Kitchen *The Third Intermediate Period*, p.497-8; Graefe, *Unters. Zur Verwaltung und Geschichte* II , P.126, index.

[87] graphie connue dès la XXIIe dym., cf .Bierbrier, *o.c.* p.XIV-XV introd .; R .el Sayed, *BIFAO* 83, p.138 , n.e.

[88] Nom bien connu, à la fois masc. & fém.; écrit sous plusieurs graphies, cf. *PN*. 1, 41, 1 & 4-8; Vittmann, *o.c.*, p. 218 (index) donne quates noms masc. & fém.; *PM*. 1², p.856; *PM*, 11⁽²⁾, p.561.

[89] titre important porté parfois par certains prêtres d'Amon, cf. Yoyotte, *BIFAO* 54 , p.103-4 n.1; Moret , *o.c.*, p. 326 index. Pour le culte de Rê à Karnak , cf.R. el Sayed *BIFAO* 78, P.466-7 , n.a & dans *ASAE* 65, P.181, 1.5 où il est question de l'habitation de Rê; dans le Doc .5, on trouve le titre de "prophète de Rê", texte B.

[90] Ici, nous trouvons le vase [sign] utilisé comme déterminatif, à la suite du nom propre IREY et signifiant que le personnage est "en santé, en vie" Même graphie chez Leclant dans *Montouemhat*, p.22 texte G; p.23 n.c, texte H; p.33, texte A, 1.1 & 6; p. 248 n. 6-8; l'auteur pense que la graphie [sign]

B.- TEXTE DU PILIER DORSAL

"(ô) dieu local du prophète de Montou, Maître de Thébes, délégué du Domaine d'Amon, chef de la Ière phylé et de la 3ème phylé sacerdotale, AMEN-EM-OPET juste de voix! Place-toi derrière lui, tandis que son Ka est devant lui. C'est un Amonien[91].

a) On s'attendrait à lire ici: *Iwnw* "c'est un Héliopolitain" selon la formule bien connue dite saïte. S'agit-il d'une erreur du scribe? Est- ce une autre formule qu' on appellerait amonienne?. Elle montrerait alors le dévouement du défunt envers Amon son dieu local...

Comme dans les deux premiers documents nous ne disposons ici que d'une trés courte généalogie:

IREY

AME-EM-OPET

IREY

Le petit-fils d'Irey a fait ériger cette statuette pour commémorer le souvenir de son propre père Amen-em-opet, dans le temple de Karnak.

A noter que les trois générations de prêtres sont "délégué du Domaine d'Amon" et, tous trois, successivement sans doute, " chef de la 1ère phylé et de la 3ème phylé". Par contre, le titre de "stoliste" ne semble pas s'être transmis au

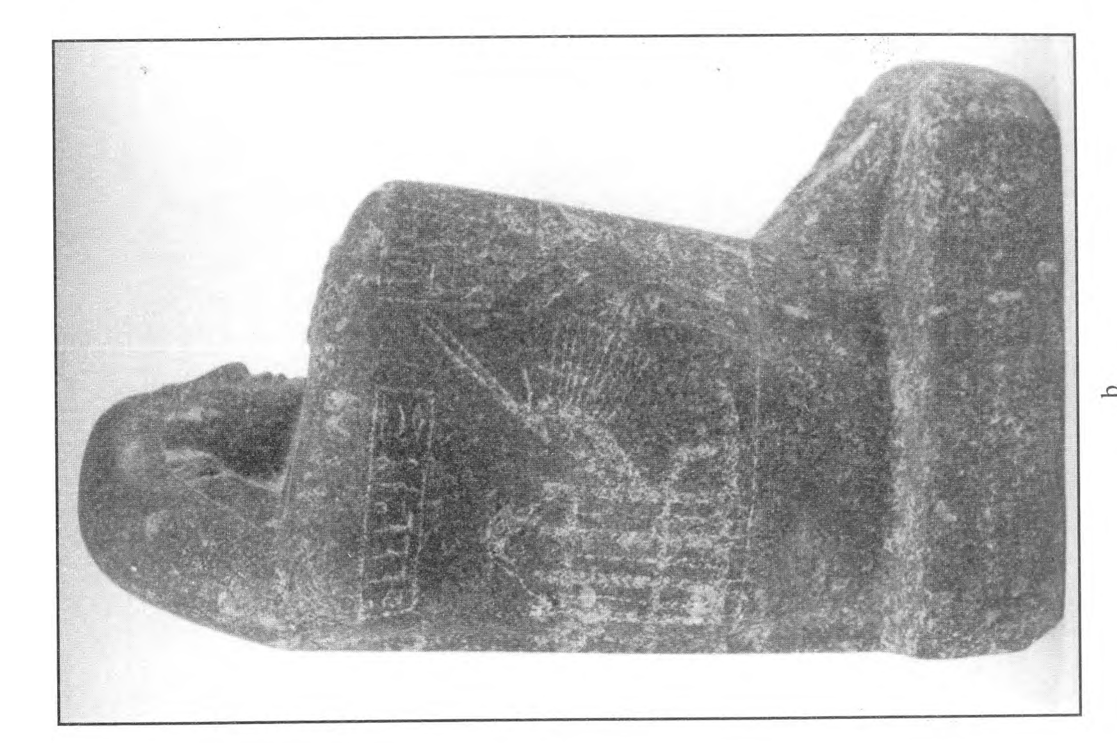
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doit être une graphie cryptographique. En fait, cela vient sûrement du mot: *snb (t)* " jarre" déterminé par la même graphie, cf. Gardiner, *Eg . Gr.*, p. 529 (w 14). Pour d'autres ex. avec la [sign] à la fin du nom, cf. statue Caire CG. 42204= Legrain, *Statues de Rois* III. p.13, 1.2-3. Parfois, le mot *snb* est écrit plus simplement, sans déterminatif à la fin du nom, cf. Leclant, *o.c.*, p. 144, 1.2; Zayed, *ASAE* 57, p.148 c, 1.I-2 & n.1.

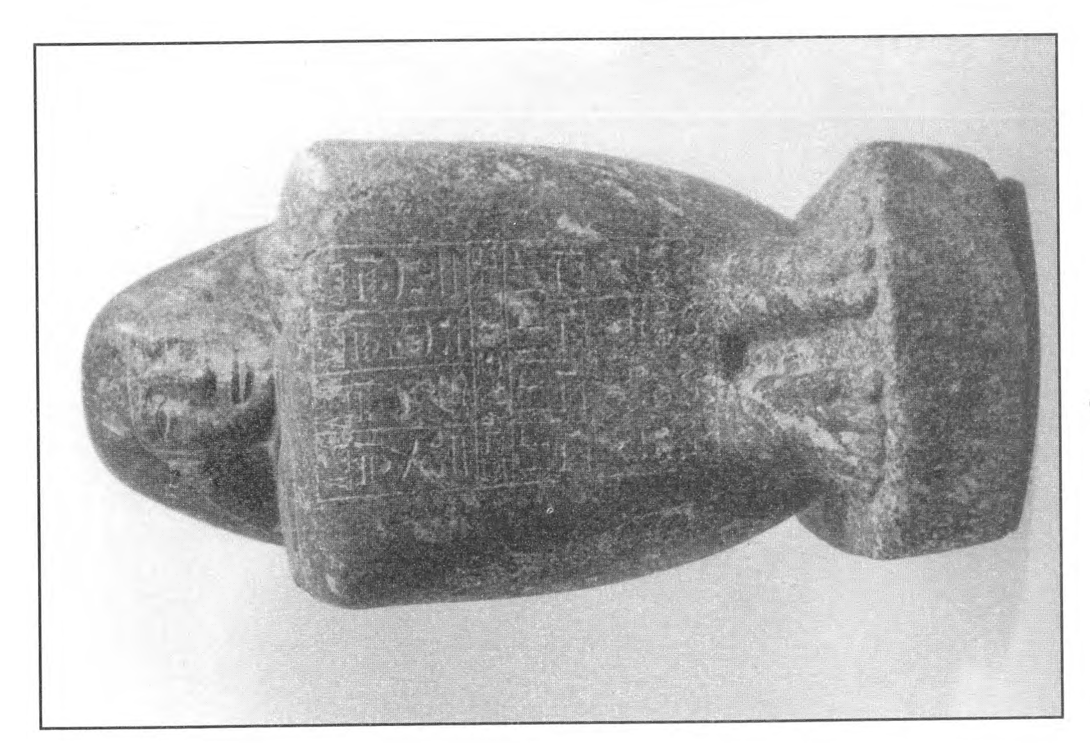
Parfois, le mot *snb* est écrit plus simplement encore, avec seulement: [sign]qui, àlui seul signifie *snb*, comme sur le Doc. 14, textes A, B, n.h, Doc 22, texte c, n.d.

[91] On s'attendrait à lire ici: Iwnw " c' est un Héliopolitain" selon la formule bien connue dite saïte. S'agit-il d'une erreur du scribe? Est-ce une autre formule qu'on appellerait amonienne?. Elle montrerait?. Elle montrerait alors le dévouement du défunt envers Amon son dieu local...

dernier Irey, pas plus que celui de " prophète de Montou" dont s'était honoré le père. Ce dernier Irey est "serviteur de lumière " qui semble le mettre au service de Rê à karnak.



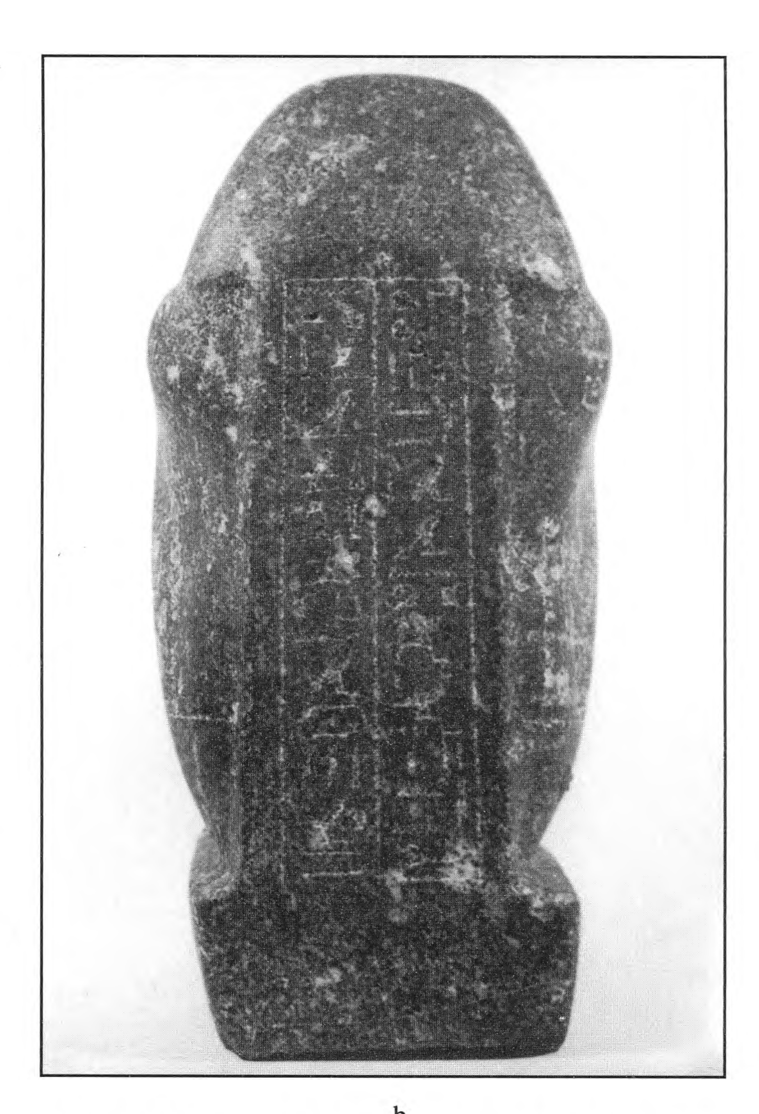
b
Doc. 1, B - Statue Caire JE. 36970 - Vue de côté droit.



a
Doc. 1, A - Statue Caire JE. 36970 - Vue de face.



a
Doc. 1, C - Statue Caire JE. 36970 - Vue de côté gauche.



b
Doc. 1, D - Statue Caire JE. 36970 - Vue du pilier dorsal.



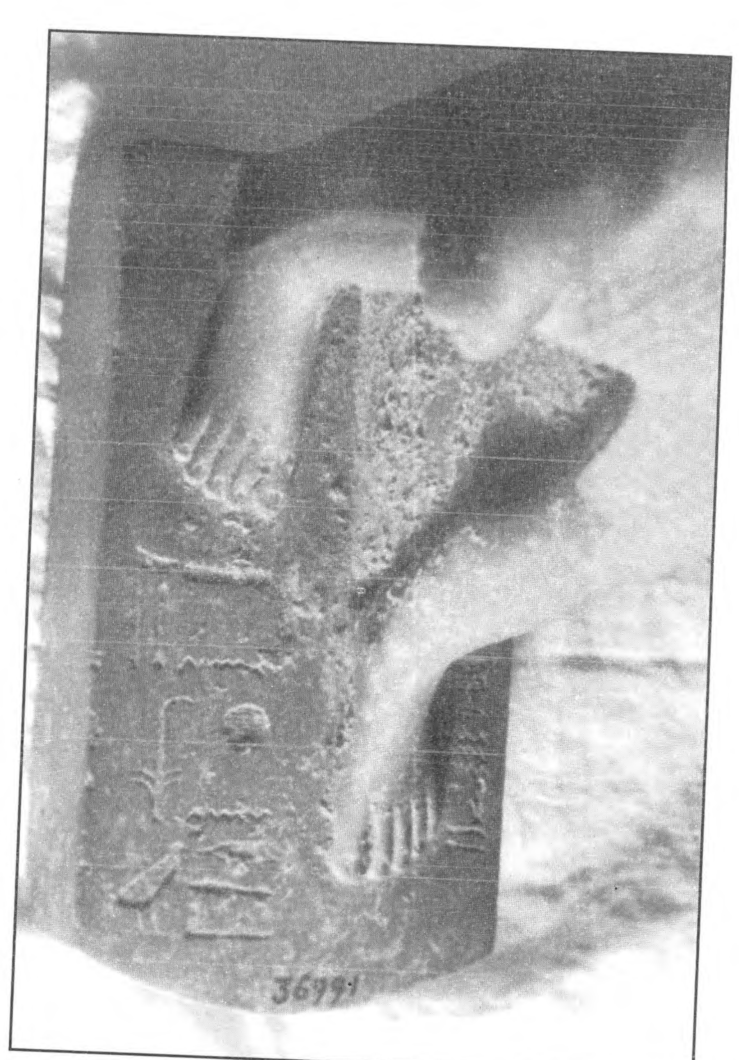
PL. II



Doc. 2, A - Statue Caire JE. 36991 - Vue de face.

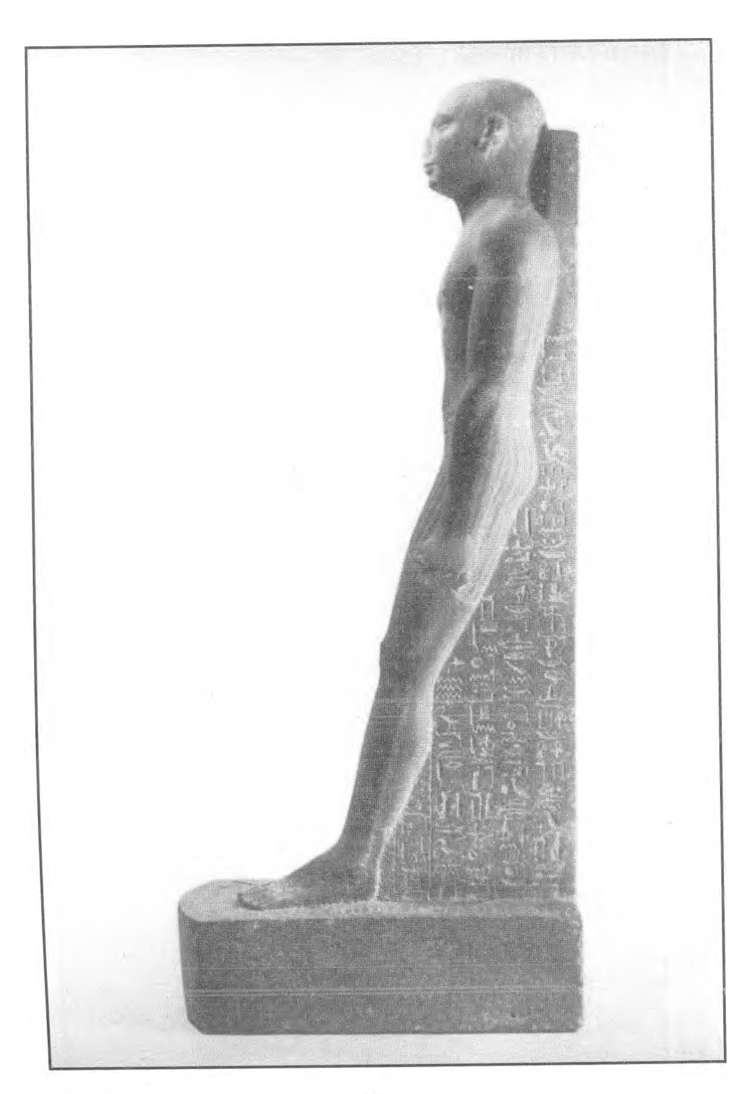
PL. III





Doc. 2, B - Statue Caire JE. 36991 - Vue du socle et de pieds.

PL. IV



a

Doc. 2, C - Statue Caire JE. 36991 - Vue de côté gauche.



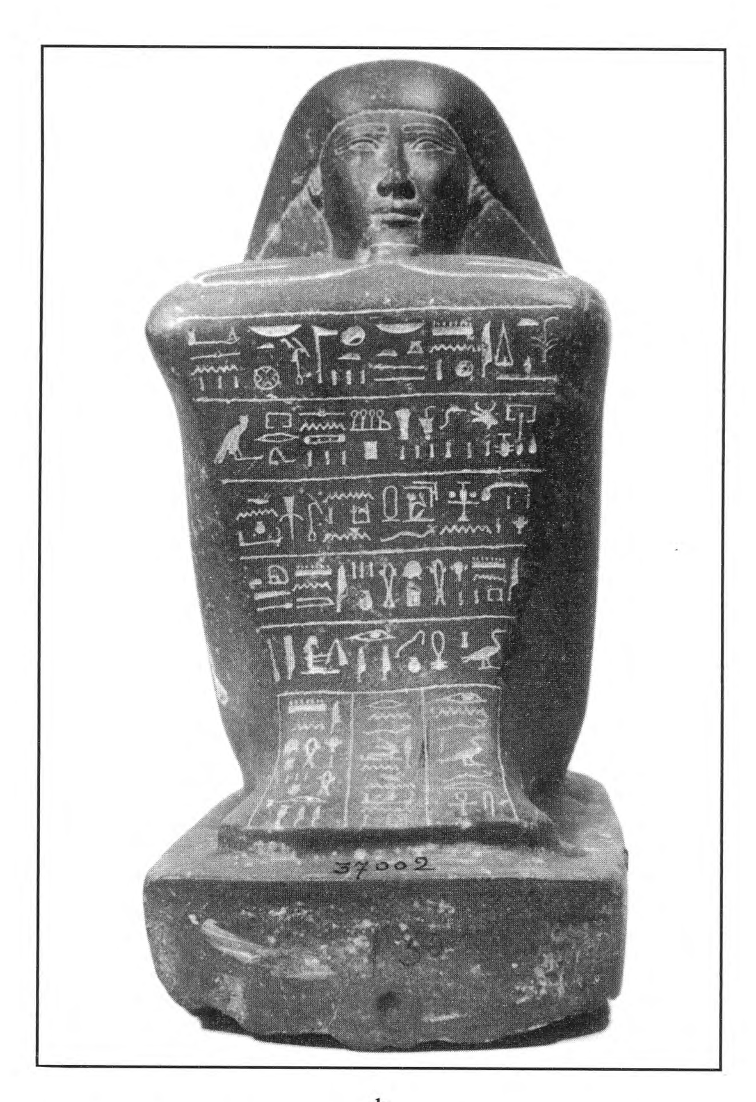
b

Doc. 3, D - Statue Caire JE. 36991 - Vue de côté droit.

PL. V

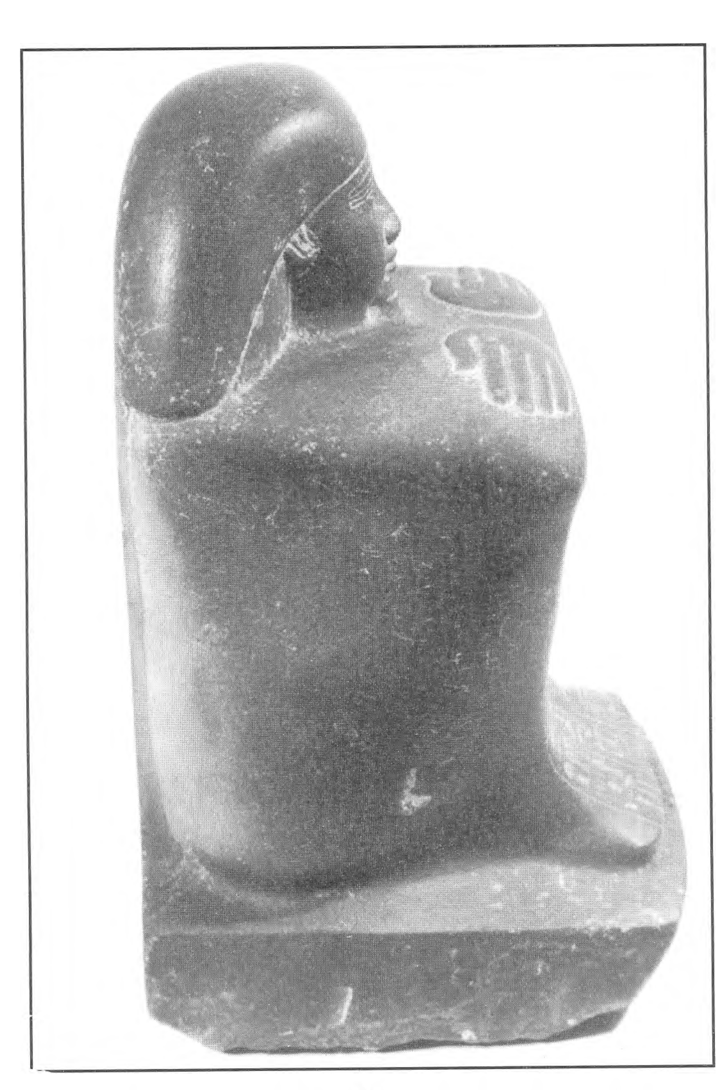


a
Doc. 3, E - Statue Caire JE. 36991 - Vue du pilier dorsal.

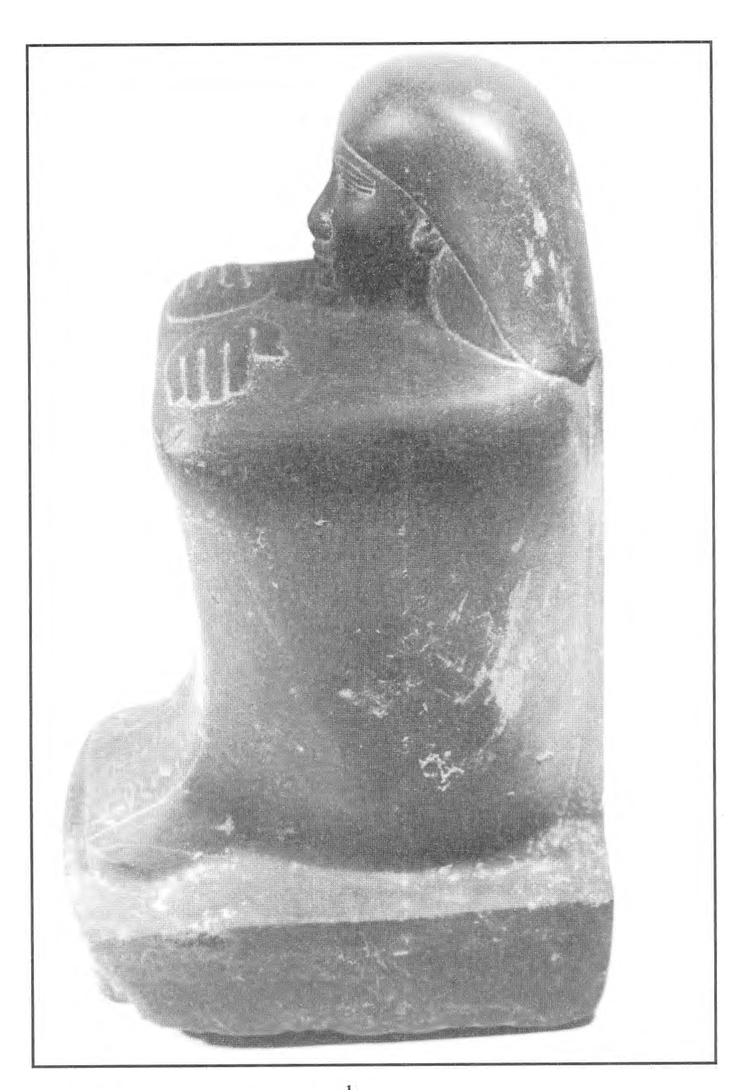


b
Doc. 3, A - Statue Caire JE. 37002 - Vue de face.

PL. VI

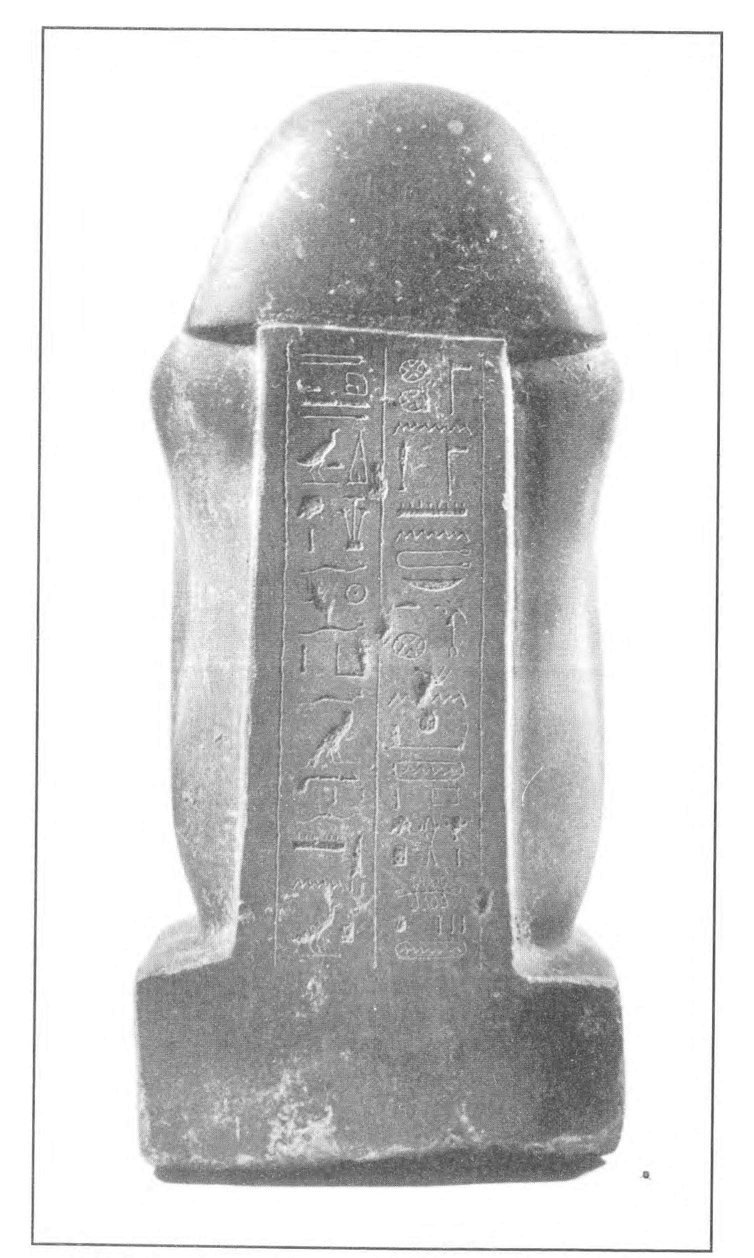


a
Doc. 3, B - Statue Caire JE. 37002 - Vue de côté droit.



b
Doc. 3, C - Statue Caire JE. 37002 - Vue de côté gauche.

PL. VII



Doc. 3, D - Statue Caire JE. 37002 - Vue du pilier dorsal.

NEW MONUMENTS OF SESOSTRIS I IN ESNA

Mohamed El SAGHIR

In his article "Building activities of Sesostris I in the area to the south of Thebes", the late Labib Habachi [1] wrote:"During our work of clearing around the vestibule of the Temple of Khnum and Sobek in Esna, I found a block beautifully engraved with the cartouche of one Sesostris, which judging by its perfect workmanship, must be the first king of this name" [2]. Let me add to this statement that, during one of my visits to the Temple of Esan in 1990, while investigating the remains of a Coptic church which are in fromt of the temple and scattered stones from different periods lying around the church (Pl. 1 a-b), some decorated blocks attracted my attention. The loose blocks are of fine limestone as are all the stones reused in the church, and seem to have been taken from an earlier building which, like the white chapel at Karnak, would seem to have been carved under Sesostris I. Here is a description of each decorated block:

1) A loose block of limestone measuring 0 m. 44 high, 0 m. 33 wide, and o m 22 thick (Pl. II, a-b). This block shows in bas-relief the front part of a king's head facing left wearing the red crown with the uraeus on the forehead. In front of the king is a cartouche *contᶜining* his name, intraduced by part of hid titulary: *[Ḥr n] bw nṯr nfr nb tꜣwy [n-sw] bit Ḫpr-kꜣ- Rᶜ*, "[Horus] of gold, lord of the two lands, king of Upper and Lower Egypt, Kheper-Ka Re". As is quite clear, the inscription shows part of the titulary of Sesostris I [3] with his distinctive prenomen[4]. Given the name, this block must have belonged to some building erected by Sesostris I in Esna.

2) A block from a limestone pillar, 0 m 22 high and 0 m. 50 square, found reused in the foundations of the church (Pl. III a-b). This block has an inscription in bas-

[1] *MDAIK* 31, 1975, p.27-37.
[2] *Ibid*, p.31; see also S. Sauneron, "Quatre Campagnes a Esna," 1959, footnote 3, on page 18.
[3] The full titularyof Sesostris I is: [hieroglyphs] see J. Von Beckerath,"Handbuch der ägyptischen Konigsnamen", Munchen-Berlin, 1984, p. 65 und 197; S.A. Gardiner, Egyptian Grammar, 1973, p. 71; P. Lacau et H. Chevrier, "Une Chapelle de Sesostris Ier à Karnak", Le Caire 1946, p. 344-35, Pl. 18, 19, 24, 26.
[4] Von Beckerath, *o.c.*, p.35.

relief on one side. It shows the cobra goddess Edjo, facing right with the symbol of life hanging from her neck. In front of her are the words : *di.s ꜥnḫ ḏd wꜣs,* "she gives life, stability and dominion". This inscription is similar in style to the previous block, and it also must have belonged to the building of Sesostris I.

3) A limestone block measuring 0 m. 33 high, 0 m. 71 wide and 0 m. 31 thick, found reused as an oil-press with two supports below and three basins linked with holes on the top. The middle basin has a spout in the form of a lion's head The surviving inscription occurs on the side opposite to the spout, and it was upside down when the press was in use (Pl. IV). This inscription is executed in bas-relief, beneath the sky -sign[5] . It shows, on the right, a hovering falcon holding in its claws the shen-sign. To the left are the remains of texts. Of the vertical column of text only the first word, *wn,* which means " to open" survives. The column is followed by two horizontal lines, the upper beginning with *sm prt*, "priest of the ritual". The original word in the line below was erased and replaced by a word beginning with the letter h[ ] possibly from *hnw* which means "jubilation"[6]. Here again the beauty of the carving of the relief and the exquisite details of the figure of the hovering falcon reflect the style of Sesostris I.

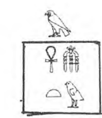
4) A limestone block, broken into two fragments, measuring 0 m. 31 high, 0 m 42 wide, and 0 m 7 thick (Pl. V). It contains, in bas-relief, part of a scene showing emblems of protection and eternity [7] or *šnỉ*-signs [8], often found behind the king in scenes of the *hep-šed* festival. To the left of the signs is the tail of a vulture, possibly representing the crown of a goddess such as Nekhbet or Edjo facing left. The tail might also belong to a hovering vulture facing left. To the right are two fans in the shape of lotus leaves. All these emblems are frequently placed behind the king while he performs the *hep-sed* race, and they are also associated specifically with the red crown.[9] here, however, it seems that these emblems were

[5] Partialy preserved.
[6] Cf. Urk. IV, 141,1.
[7] Cf. Lacau-Chevrier, *o.c.*, Pl. 31 scene 10.
[8] For the meaning of these sings, see: Lanny Bell, in *Melanges Gamal Eddin Mokhtar,* vol. I, p.31 ff.
[9] Cf. J.- Ph. Lauer, *Mon. Piot,* 49, 14, 3.

used as a decorative frame dedicated by the king to some god[10]. Again, by the style, the block definitely belongs to the time of Sesostris I.

5) A loose limestone fragment measuring 0 m. 25 high, 0 m. 14 wide, and 0 m. 25 thick (Pl. V, a). This fragment bears in sunk-relief two reed leaves [ ] of which the one on the left is only partly preserved. A vertical border at the right is also preserved. The two signs are most likely the end of mry [ ], "beloved" to be preceded by a deity's name. If this is the case, the fragment must have come from the lower part of a right-hand door jamb or from the right side of a lintel. Judging by the style and the scale of the relief, in comparizon with the inscriptions of the white chapel at Karnak, [11] this fragment also might have come from a chapel belonging to Sesostris I in Esna.

6) A limestone fragment reused in the curved back wall of the apse of the church. This fragment measures 0 m. 21 high 0 m. 10 wide, and 0 m. 25 thick (Pl. V, b). It is decorated in sunk-relief with the back part of Horus a falcon, perhaps standing on the serekh[12] .



Traces of yellow colour still remain within the tail of the falcon and in the engraved line below. Again, the style seems to date the time of Sesostris I.

In addition to the inscribed blocks mentioned above, there are also uninscribed or no longer inscribed ones reused in the building of the church. Unfortunately, the reliefs on the stones reused in visible places in the church had been obliterated or hammered out, either during reuse or during the reshaping of the stones to fit their places within the curved apse wall of the church, or in order to get rid of the idolatrous decoration which was not acceptible to Christianity. In any case, it may be said that Sesostris I was responsible for erecting a chapel of some importance in Esna to which these blocks belonged.

Now, it may be asked why Sesostris I erected a chapel in Esna. This king had erected more than one chapel in Upper Egypt, and the chapel at Esna was only one

[10] Cf. Lacau-Chevrier, *o.c.*, Pl. 31.
[11] Cf. *Ibid.*, p. 26 ff.

[12] Cf. *Ibid.*, p.65.

of them. As we have seem above, the scenes on the decorated blocks are sometimes shown in association with the royal jubilee. In such a case, we can suggest that the actual purpose for erecting this chapel may have been to connect the *heb-sed* festival to the cult of the local god Khnum of Esna.

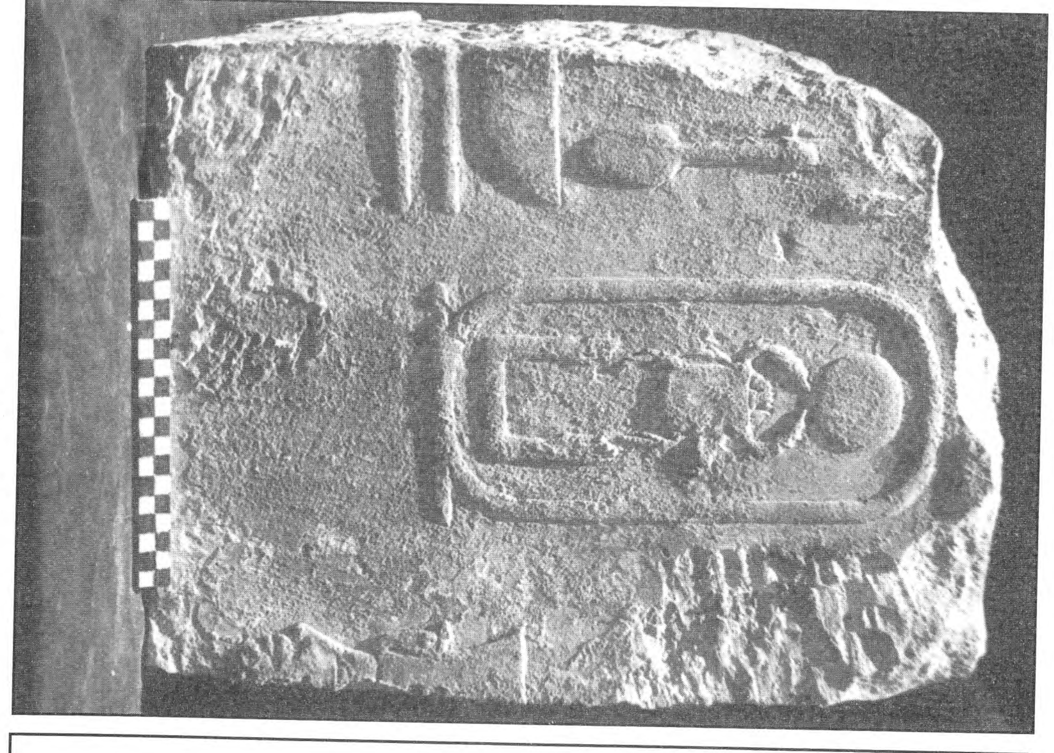


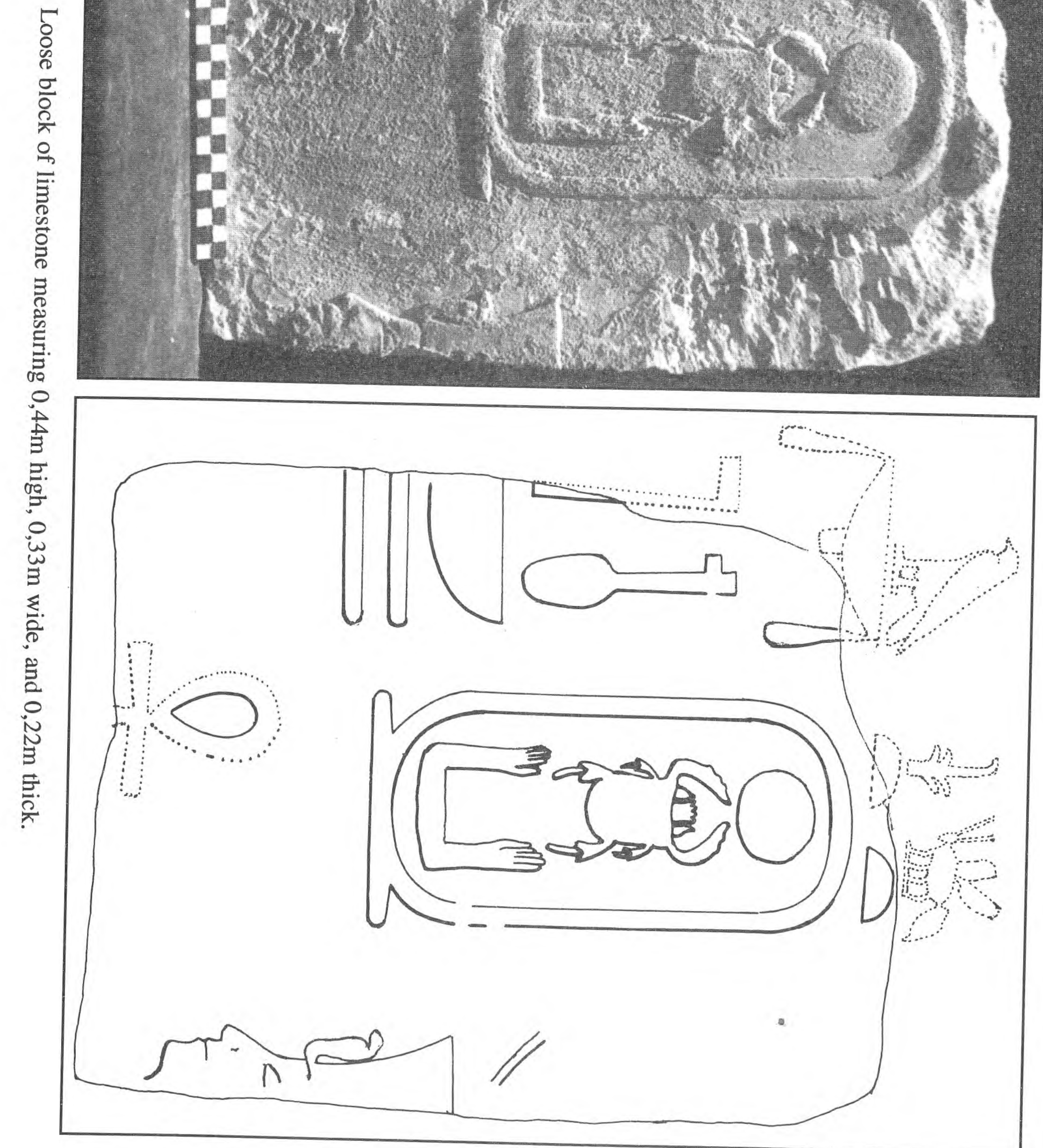
a



b

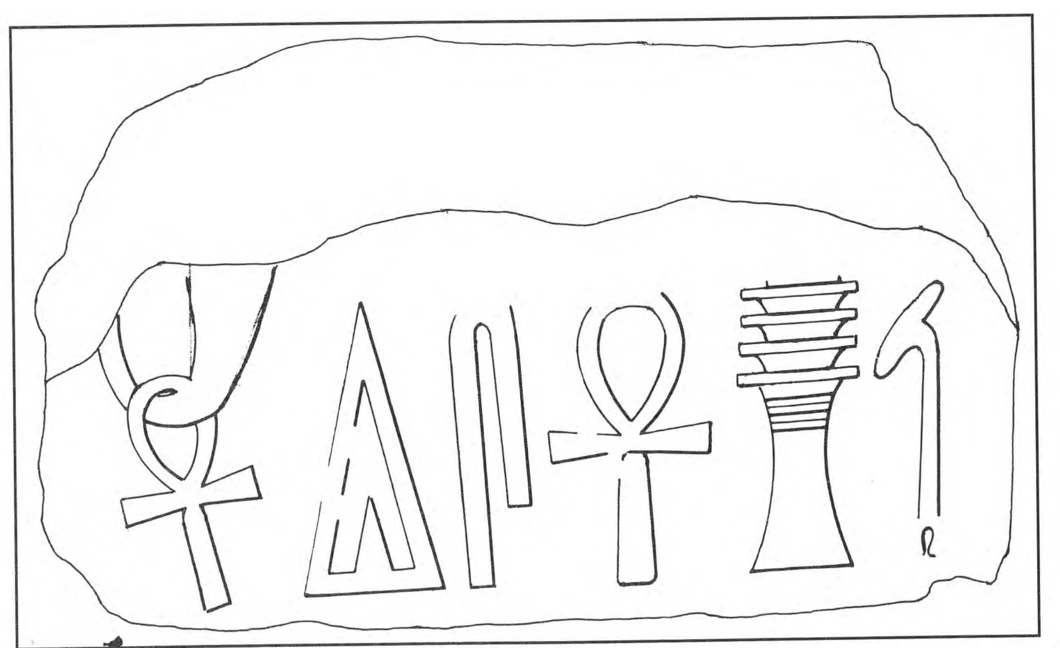
The remains of a Coptic church which are in front of the temple and scattered stones 1.ying around the church.



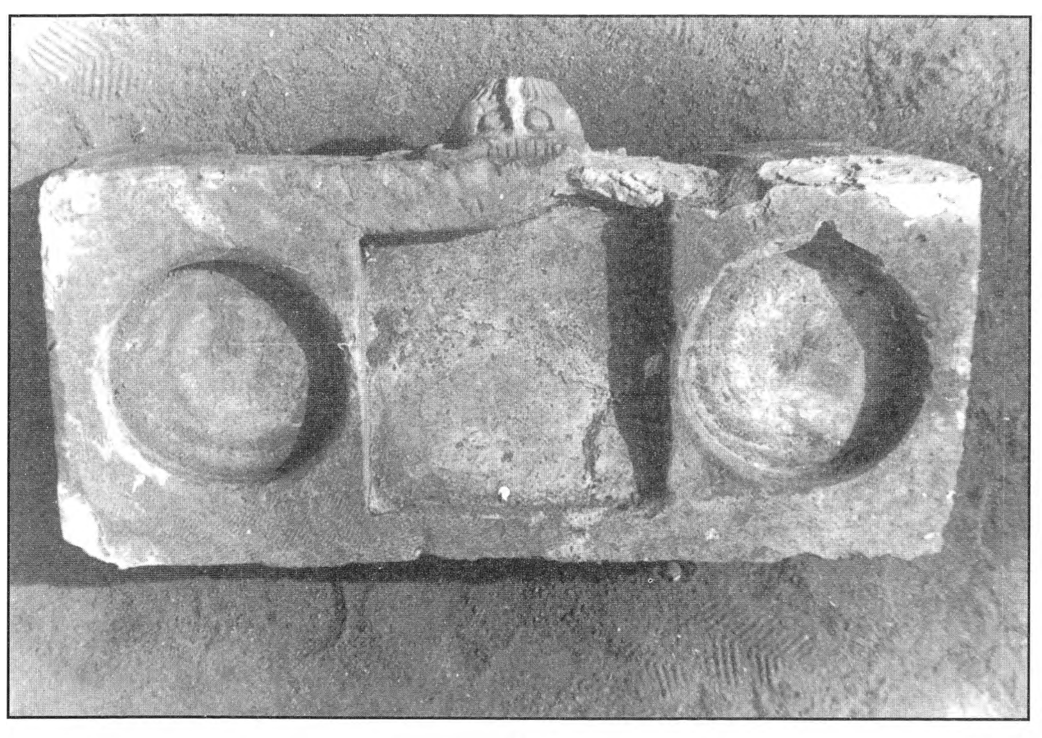


Loose block of limestone measuring 0,44m high, 0,33m wide, and 0,22m thick.

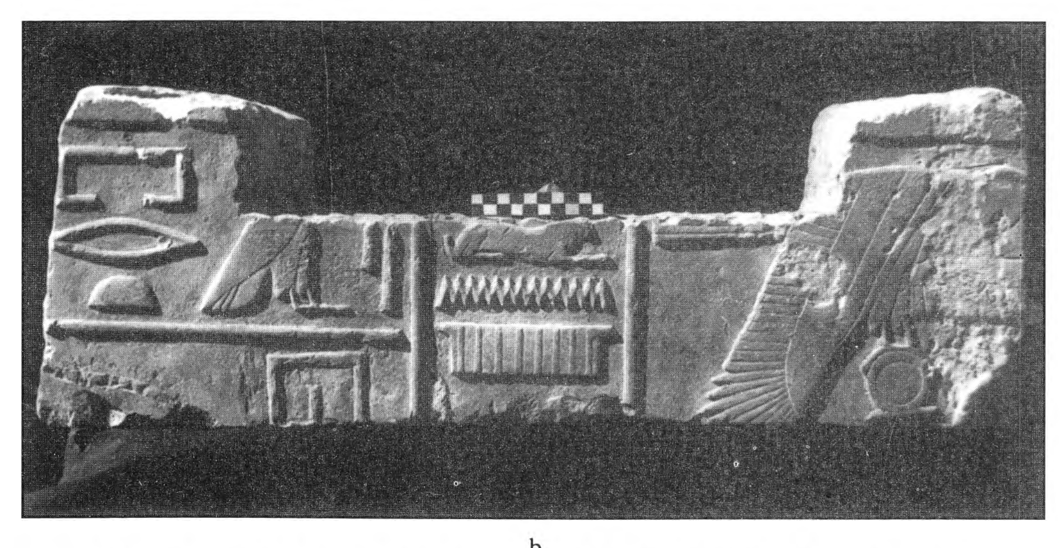




Block from alimestone pillar, 0,22m high, 0,50m square, found reused in the foudations of the church.



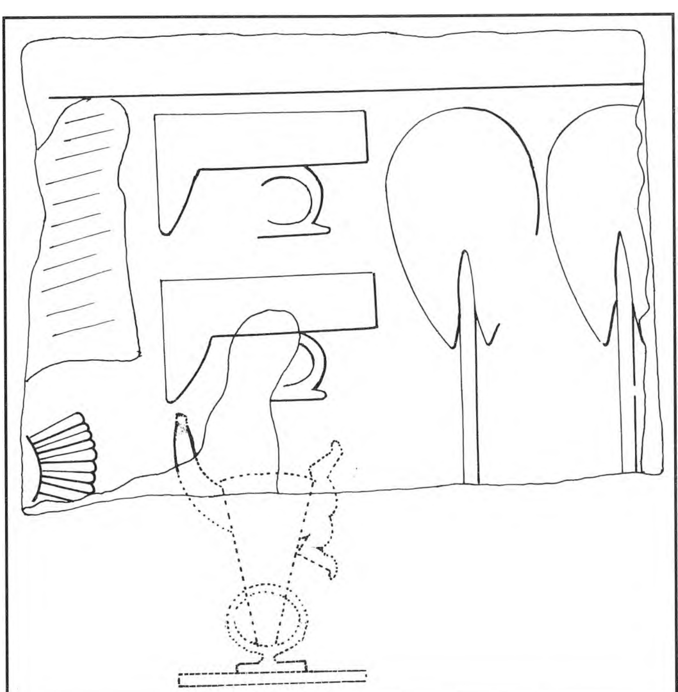
a



b

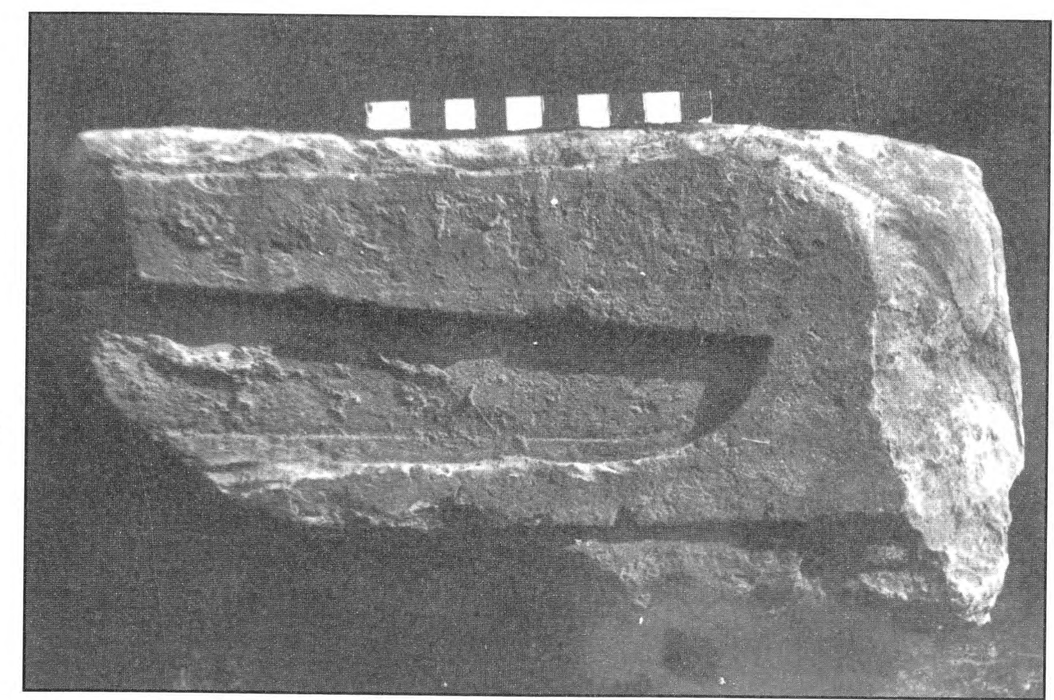
Limestone block measuring 0,33m high, 0.71m wide, and 0,31m thick,found reused as an oilpress with two supports below and three basins linked with tholes on the top.



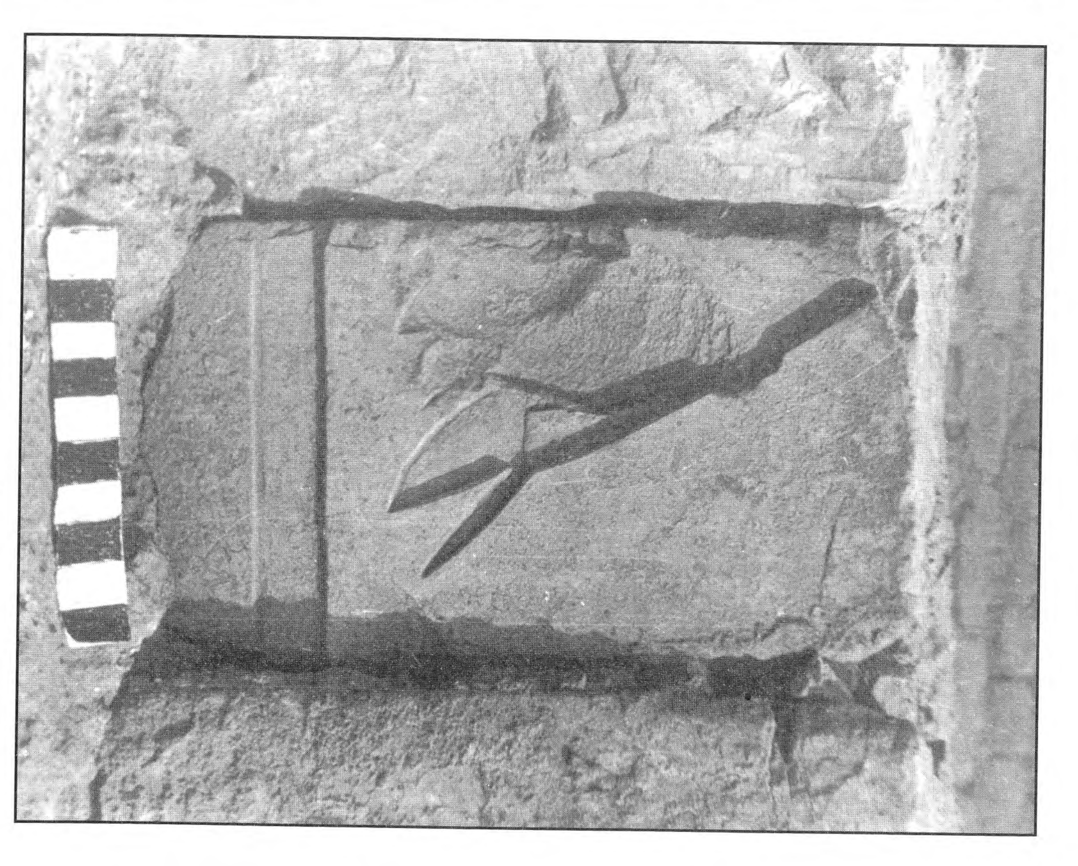


Loose limestone block, broken into two fragments, measuring 0,30m hight, o, 42m wide, and o,70m thick.

PL. VI



a



b

Limestone fragment reused in the curred back wall of the apse of the church. This fragment measuring o,21m high, 0,10m wide, and 0,25 thick.

THE ROOTS OF MODERN EGYPT

A PROPOSAL FOR AN ENCYCLOPAEDIA OF SURVIVALS[1]

Fayza HAIKAL

For anyone who knows enough about Egypt, it is clear that the country is changing fast and that the progressive young generation has entered the orbit of internalization. Although very positive in many respects, internationalization is like a flood which can dilute, if not completely wash away Egyptian identity, for with new techniques, a new terminology penetrates the language to convey modern knowledge, while new concepts and lifestyles infiltrate and gradually replace older ones.

Recording and studying Egyptian traditions and dialects before they are forgotten is therefore a must which is taken care of by our colleagues in the fields of anthropology and sociology. For example, it is with pleasure that we see the publication of books such as Nessim Hunein's "Mari Guirguis" recently issued by the French Institute, or Critchfield's "Shahhat", of the AUC Press or many others. But most Egyptologists are aware of the similarities between Ancient and Modern Egypt. Egyptian scholars feel that their cultural heritage is much more weighty and, so far, much less altered by time and changes of religions and language in the country than most people are ready to believe. It seems to me, therefore, that it would be worthwhile for Egyptologists to work with their colleagues from other disciplines to search for the roots of modern Egypt in its past, in order to reveal and explain to its people, today, the 'raison d'être' of much of their behaviour. Etymologies of Arabic or dialectical words and toponymes have been compiled, and comparisons made between some aspects of ancient and modern culture, such as the works of Dr. Sayed Uweis on the modern habit of writing letters to the dead Imam El Shafei for example[2]. But these works have appeared sporadically and in scattered articles.[3] The proposal I am putting forward here is, therefore, that of an

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[1] The paper was presented to the VthInternational congress of Egyptology in Novembre 1988- It is here, published without updating - since then number of publications appeared on the subject.

[2] ᶜUweys, Sayyed, *Min Malamih al-migtamaca al misri al mucasar. Zahirat irsaal al rasal lidarih al imaam al- Shafᶜai al Qahira: Daar el Shaᶜab,*1965

[3] See just for example Kamal, Moharram, Athar hadarat al faracina fi hayaatina al-haliya; Bishai,Wilson B."Coptic Influeneces on Egyptian Arabic" JNES 23(1964):39-47;

Encyclopaedia, or a journal of surviving traces of Ancient Egyptian culture observed in all aspects of daily life (traditions, beliefs, agriculture, medicine, modes of expression, whether verbal or through gesture, festivals, names, nicknames, etc). This publication would not only serve to identify the traces of Ancient Egypt in our daily life, but it could also, when dealing with traditions or techniques, analyze them, evaluate them, promote or reject them according to their perceived value. The comparative study of Ancient and Modern Egypt would not only help Egyptians know themselves, but it would also elucidate a great number of queries in the interpretation of archeological material as well as ancient texts[3] , for Internationalization has not yet touched quite everything. The very soul of Egypt is still here, transpiring through certain traditions, gestures, expressions or metaphors.

An attentive reading of ancient texts shows how little the people have changed so far, although we express ourselves in a different language. Regardless of the content of the stories, or of their description of scenes of daily life so reminiscent of what we still see in our villages (cp. for example the scene of the arrival of the ship home in the story of the shipwrecked sailor[4] or the return of the peasants after a day in the field in that of the two brothers pap.d'Orbiney[5] o mention only the most famous), the choice of particular words or expressions to convey specific meanings is so similar to their modern Arabic counterparts that it would be difficult not to be struck by the analogy. Sometimes the Ancient Egyptian expressions

Sobhy,G.,Common Words in the Spoken Arabic of Egypt, of a Greek or Coptic Origin. Publication de la Société d'archéologie Copte, Divers 5. le Caire: Imprimerie de l'institut Français d'archéologie Orientale, 1950; F.Haikal, "L'eau dans les metaphores de l'Egypte anncienne." Les problemes, institutionels de l'eau en Egypte ancienne et dans l'antiquite méditerranenne.. Bibliothèque d'étude, 110 le Caire: *IFAO*,1994,pp.205-213; etc. a more exhaustive list is currently under prepartion for publication.

[3] Archaeologists are more and more aware of the importance of ethno- archaeology and publications in this field are increasing. Here reference in particularily due to the splendid series entitled *One world Archaeology* published in England in 1980s. In December 1998 the Netherland Institute for Archaeology in Cairo organised a seminar on ethno-archaeology in the Middle East entitled Moving Matters - the proceedings of this little conference should contribute largely to illustrate the present auther's ideas on continuity of culture and survival of certain traditions.

[4] Pap.Leningrad 1115(now in Moscow: Blackman, Middle Egyptian Stories, (1972), pp.42-45

[5] Pap.D.Orbiney= P.Birtish Museum 10183 =A.H.Gardiner, Late Egyptian Stories, (1932), pp.10

correspond to Arabic ones used not only in contemporary Egypt but also elsewhere in the Middle East. These analogies reveal the shared mentality of the region. Other expressions are typically local and it would be interesting to trace their origin, for these can only be survivals from Ancient Egypt.

To illustrate my point, here is a number of words and expressions picked up at random in well known Ancient Egyptian literary texts, the equivalent of which is currently used today.

Shipwrecked Sailor[6],

1.19 ... *ṯ3m ḥr* "to cover the face", meaning also "to keep one's dignity" and "save from shame" : ستر الوجه

(1. 46) *dwn rd wy* "to stretch the legs", meaning "to move" مد الرجلين

(1. 79) *dmi* "to touch", meaning "to hurt" : مس = لمس

(I. 79) *iṯt im* "to take from" or "snatch from", meaning "to hunt", "to destroy" : نال من

(1. 124) *dpi* "to taste", meaning "to experience", particularly with reference to bitter events : ذاق

Hymn to the Aten (tomb of Ay)[7].

(1. 3) *ini.k r rᶜ* "you bring to the end of" meaning "you reach as far as" جاب لغاية

(1. 9) *wrd im.śn* "to be tired in", meaning, in this particular passage where allusoin is made to the god's creation of mankind, that "his labour exhausted him", may be best translated "tired" or "weary because of or through manking" : تعب فى

Two Brothers[8].

[6] aBlckman, op. cit., pp. 42,43,45

[7] Davies, N.de Garris, Amarana VI,17-19,28-29 and Pls. XXV and XXXVIII-XXXIX

[8] Gardiner, op.cit., pp. 10,14,20

(1.5 ; IV, 4,8) *mtw.f wḥ*ʿ *r p*ꜣ*y.f pr* "he loosened to his house", meaning "to return home" ("to loosen" here is referring to the loosening of the rope with which the beast is attached): فك

(1. IV, 9) *m nym mdt m-di.t?* "who spoke to you?", meaning "with whom did you quarrel?" :من كلمك

(1. XI, 2) *wn. in ḥr śmn n.f* "it was established for him", meaning "it dawned upon him", "he realized", and there is no need for a subject after wn. in as suggested by Gardiner in his edition of the text since the subject is impersonal : إتثبت له

Wenamun[9].

(1. I, 17) *in dns.k in mnḫt.k* "are you heavy ?, are you pleasant ?", meaning "are you serious ? or are you joking ?":

آنت ثقيل ولا بتستظرف

Pap. Vandier[10].

(1. 2-5)

*ḫr bw ir pr-*ꜥꜣ*,* ʿ *. w. ś. , hwś r wnm* ʿ*ḳw n grḥ iw n*ꜣ *irt n pr-*ꜥꜣ*,* ʿ*nḫ wḏ*ꜣ *śnb m śš iirt w*ʿ *grḥ ḫpr w*ꜣ*ḥ pr* ꜥꜣ ʿ*nḫ wḏ*ꜣ *śnb* ʿ*ḳw r p*ꜣ*y .f wnm n śf ...* ʿ*ḥ*ʿ *irt n n*ꜣ *ḫyr n pr-*ꜥꜣ*,* ʿ*nḫ wḏ*ꜣ *śnb*. Posener translates "Or le pharaon, v. s. f., ne manquait jamais de prendre

[9] PAP.Moscow 120- Gardiner, op. cit., pp.62

[10] Posener, G., *Le Papyrus Vandier*, 1985. on this passege see also QuackJ.Fr. "Notes en marge du Papyrus Vandier, *RdE* 46(1995),pp.163-170 who proposed an interpretation similar to the one I presented in 1988.

un repas la nuit, alors que l'oeil du pharaon v. s. f. était très grand. Quand arriva une (certaine) nuit, le pharaon, v. s. f., laissa la nourriture (preparée) pour son repas habituel .... l'oeil des ennemis du pharaon, v. s. f., se figea."

In arabic we would have :

لم يستطع فرعون له الحياة و الرخاء و الصحة أن يحوش نفسه عن أكل وجبة فى الليل لان عين فرعون
له الحياة و الرخاء و الصحة كانت فارغة (أو كبيرة) جدا إلى أن أتت ليلة زود فيها فرعون له الحياة
و الرخاء و الصحة على وجبته العادية .....فتوقفت عين أعداء فرعون له الحياة و الرخاء و الصحة

which means : "Pharaoh, l.p.h., couldn't help himself from taking a meal at night, because pharaoh's eye, l.p.h., ate more than his normal m,eal ... the eye of pharaoh's enemies became motionless."

This interpretation which is almost a literal translation of the Egyptian text would probably be accepted by Posener himself, since he refers to the possible meanings of *n*ꜣ*-*ꜥꜣ *irt* and *w*ꜣ*ḥ* as expression to convey greed and as a verb which can mean "to add" respectively. To "have a big eye" and "to add food" are common Arabic expressions in the context of eating for being greedy eat to much respectively. As for 'the enemies of pharaoh' where the word enemies is used as a kind of buffer between the ailment and pharaoh, as Posener has clearly pointed out, the same expression is used in Arabic when something bad is mentioned regarding someone you like = إن شاء ا لله العدو

The same papyrus uses the expression *'I* ʿ*nḫ.f or i* ʿ*nḫ.ś* when addressing a person, like for example in lines I, 13 or II.3.5. and Posener explains that this wish concerns the person addressed. We have the same expression in Arabic in يعيش أو تعيش

Further in II, i, we read

rm.f iw.f n-kd mw iw.f š'd " He wept . He was like water and torn'.. Although 'torn' in English is a literal translation of š d, the meaning conveyed by š d, arabic مقطع seems to me slightly different and probably stronger.

The papyrus offers many more points of comparison with Arabic, which will need further research .

I would like to mention here that, if I had not read these texts in English, or French, I might probably have taken the meaning for granted without realizing the problem of the 'translation of culture', a question which has often been pointed out and discussed in the last few years, and which I experience daily when I teach a class of students from different cultural backgrounds. This caused differences of culture and try to better explain them.

If the examples just mentioned have shown some of the linguistic transpositions or "calques", many more would demonstrate survivals of traditions and beliefs. When this project began to form in my mind, I started to compile a bibliography of what had already been written or survivals and to discuss the project with a number of persons from various disciplines. The reactions were quite positive on the whole and I even found a possible publisher in the USA. But it is an ambitious project which requires good funding to afford full time assistants and well coordinated teams of research in the various fields of daily life. It seems to me to be the appropriate time now, with the growing number of young Egyptologists from all over the country, maybe the last generation of Egyptians still well versed in their local dialects, to start such a systematic survey and search for survivals, particularly that there is a trend today among our students to compare Ancient Egyptian words with words from their own dialects. Some analogies are unfounded, but others may well be worth investigating. The creation of teams of research for these young people under the supervision of scholars could lead to very interesting conclusions which could eventually be collected in an encyclopaedia, or published regularly in a journal.

PROGRAMME ARCHITECTURAL ET ICONOGRAPHIQUE DES MONUMENTS D'AMENOPHIS I A KARNAK:[1]

Catherine GRAINDORGE et Philippe MARTINEZ

A) LA FAÇADE OUEST DE LA GRANDE COUR

De cette dernière, nous n'avons pu pour l'instant restituer de façon curieuse que la paroi Nord et ce de manière pourtant assez complète. La paroi devait mesurer entre 12 et 15 mètres. Sa hauteur devait atteindre un peu plus de 5 mètres.Le mur prèsentait un léger fruit à l'extérieur (?). Son épaisseur va de 1,10 mètre à la base, à moins de 0,98 mètre à la partie supérieure.

Extérieurement, la paroi présente d'abord une scène monumentale de massacre des ennemis. Contrairement aux exemples postérieurs, le roi tourne le dos à la porte du temple. Cette disposition se retrouve cependant en un cas unique au sixiéme pylône de Karnak sous Thoutmosis III et suggère un mode de circulation particulier. Il est donc possible de proposer cet emplacement originel pour la paroi marquant la limite Ouest des constructions d'Aménophis I. Le roi tient dans la main gauche une grappe d'ennemis qui semblent tous asiatiques et lève au-dessus d'eux de façon menaçante une massue pourvue d'une lame tranchante. Cette scène s'inspire semble-t-il directement d'exemples plus anciens. L'écriture du titre de la scène reprend un formulaire archaïque que l'on trouve dans les temples funéraires et solaires de l'Ancien Empire. Malgré l'état parcellaire de la scène, il semble que celle-ci se passe en présence d'Amon se tenant en bas de la paroi et de plusieurs autres divinités qui forment peut-être l'Ennéade de Karnak. Ces dernières sont en tout cas représentées suivant une échelle plus petite.

Après une bande décorative de séparation, ce sont des scènes complètement différentes qui ornent la partie Nord de la paroi. La décoration se répartit en deux registres:

[1] Ce court article n' est qu'une première mise au point réalisée dans le seul but d'une présentation devant le cinquième congrés d' Egyptologie. Elle prend place au moment où les restitutions des monuments d'Aménophis I sont bien avancées mais non abouties. Pour cette raison, un appareil critique plus complet n'a pu être présenté au côtés de ces premiers résultats. Il paraîtra, nous l'espèrons, rapidement, dans la publication complète des monuments d' Aménophis I à Karnak.

On peut tout d`abord voir le roi courir rituellement deux fois devant Amon-Kamoutef ithyphallique. La course se fait autour de bornes, une fois vers le Nord et une autre fois vers le sud.

La scène supérieure montre, par contre, une scène de couronnement du roi par Amon et une autre divinité indéterminée. De part et d'autre de cette scène, se tiennent les deux déesses tutélaires des couronnes, Nekhbet et Ouadjit, tenant les cannes de millions d`années.

L'ensemble de la paroi est somée d'un texte monumental de dédicace dont les hiéroglyphes ne sont pas détaillés.

A l`interieur le décor de la paroi montre l'entrée des prêtres et du Roi dans le temple. Le registre inférieur n'est pas bien conservé mais il montrait le roi en train de réaliser un acte rituel difficile à déterminer de façon précise: cependant, les quatre clefs de vie tenue par une main sur un des blocs ne sont pas sans rappeler la scéne de montée royale representée sur la paroi Nord du vestibule du sixième pylône. Le registre supérieur montre ce dernier en train de présenter un pot d'encens à Amon-Kamoutef ithyphallique. Ensuite, une scène répartie en cinq registres, met en scène les prêtres de tous rangs, dont Ahmès-Nefertari dans son rôle d'épouse divine, entrant dans le temple et se purifiant à l'aide d'une véritable douche, dans des bassins peu profonds.

La paroi est ensuite mal conservée. Un texte nous apprend cependant que les prêtres se dirigent maintenant vers la "Cour". On peut les voir porter des vases ou vaquer à d'autres occupations dont la mention est malheureusement perdue. Le registre inférieur semble montrer le roi et des prêtres accompagnés de Thot, en train de chanter(?), devant ce qu'il reste d'une représentation synthétique de l'Ennéade. Il pourrait s'agir de rites vespéraux. L'ensemble de la scène est tournée en sens inverse par rapport aux scènes décrites précédemment.

Au registre supérieur, le Roi accomplit le premier rite de vêture de la statue en offrant à Amon-Kamoutef ithyphallique des tissus.

Après un bandeau décoratif de séparation, se trouvent des scènes bien différentes. Au registre inférieur se trouve tout d'abord une scène de fête-*Sed* où le roi est acclamé par les âmes des rois ancêtres de Pé et de Nekhen en présence de Thot. Au registre supérieur, le roi est tout d'abord purifié par une lustration représentée par des "clefs de vie". Celle-ci est versée par une divinité dont seuls les pieds sont

conservés. Cette scène est continuée par une "montée royale" dans laquelle le souverain est mené par le *Iounmoutef* devant Amon qui siège sur un trône.

B) LE MUR NORD DE LA GRANDE COUR

De ce dernier peu d'élements sont conservés mais ils donnent tout de même une idée de sa décoration. La paroi semble avoir la même épaisseur et la même hauteur que le mur de façade.

L'éxtérieur ne présentait dans toute sa partie basse que l'aspect du très beau calcaire finement dressé. En partie haute, se trouve un texte de dédicace monumental inscrit à l'aide de hiéroglyphes ciselés, dans le style du Moyen Empire. La paroi donnant sur l'intérieur de la cour devait présenter toute les étapes du rituel journalier de vêture de la statue d'Amon-Kamoutef ithyphallique. Ils Sont conservés des blocs montrant l'aspersion à l'aide d'eau fraîche, l'onction avec le *Medjet*, l'encensement(?) et la purification par le natron. Ce n'est là cependant qu'une toute petite partie de la décoration de cette paroi qui semble avoir été consacrée au rituel journalier de l' Amon de Karnak.

Ce mur semble avoir été continué par une série de *sept petites chappelles* contenant chacune une statue royale. Chacune des chappelles présente un décor semblable mais différent dans les détails. Sur les parois latérales sont représentés les différents moments du rituel du culte de la statue royale. Les parois finales montrent par contre le roi Aménophis I faisant une offrande particulière devant Amon. On trouve ainsi successivement sur les parois de fond, d'Ouest en Est. les scènes suivants:

Ière Chapelle :salutation et offrande du vase Nemset à A*mon*: *ỉnḏ-ḥr.k;*

2ème chapelle: offrande du vin devant Amon*: ỉrp;*

3ème chapelle: offrande d'un pain rond devant Amon ;*šꜣt* ;

4ème chapelle: offrande indéterminée devant Amon;

5ème chapelle: offrande de l'onguent à l'Amon "au bandeau": *mḏ;*

6ème chapelle: offrande de l'onguent à Amon; *mḏ;*

7ème chapelle: offrande des pierres précieuses à Amon: *wꜣḏw.*

Sur les parois finales, c'est le faucon-*Behedety* qui veille sur la personne du Roi. Celui-ci porte la double-couronne et se tient à gauche de la paroi.

Sur les parois latérales, on retrouve au-dessus de la statue royale Nekhbet à gauche et Ouadjyt à droite. On retrouve toutes les étapes du culte journalier (encensement, libation, *ḥtp-di-nswt*...) mais les liaisons entre les parois latérales et finales n'étant pas encore assez nettement assurées, il est encore difficile de connaître le programme iconographique complet de chacune des chapelles et les implications que celui-ci peut avoir dans notre compréhension du rituel qui se déroulait devant les statues royales.

C) LA PAROI SUD DE LA GRANDE COUR :

Tout comme pour la paroi qui lui fait face au Nord, cette dernière est presque nue à l'extérieur. Seul un texte de dédicace de grand module orne la partie supérieure du mur. Il est écrit à l'aide de trés beaux hiéroglyphes ciselés dans le style du Moyen Empire. La paroi présente de façon étrange une épaisseur beaucoup plus importante qui atteint jusqu'à plus d'1,30m à la base.

Le nu intérieur du mur est decoré des phases des liturgies solennelles du culte d'Amon. La partie est assez parcellaire et l'ordonnance des scènes entre elles sont encore peu sûre.

Le registre inférieur semble montrer, entre autres choses, une adoration et la consécration des nouveaux monuments élevés par Aménophis I, devant Amon. Le registre supérieur est plus complet mais son ordonnancement reste conjectural: on y trouverait tout d'abord une purification par lustration du roi. Ensuite le roi accomplissait divers rituels en compagnie de prêtres dont un *Ioumoutef* qui semble jouer un rôle important. On trouve des textes assez développés qui sont *un appel a l'Ennéade* et un rituel concernant les offrandes vespérales. L'Ennéade est d'ailleurs présente par deux fois derrière Amon qui a toujours sur ce registre la forme ithyphallique. On trouve ensuite le rite prophylactique"*d'emmener la jambe*"puis deux scènes concernant la conscération d'autels orientés.

Après un bandeau décoratif de séparation, il semble que nous devions placer, de part et d'autre d'une porte des scènes liées à l'apport de bovidés, gazelles et autres bêtes d'abattage. Il semble donc que cette porte doive donner accès à l'abattoir dont il sera question plus bas.

Plus à l'Est, se trouvait la *seconde serie de sept chapelles* destinées au culte de la statue royale. La répartition des scènes formant leur décoration est la suivante:

8 ème chapelle: adoration devant Amon; *dwꜣ*;

9 ème chapelle: offrande de l'eau devant Amon; *kbḥ*;

10 ème chapelle: offrande des deux pains ronds à Amon; *twy;*

11 ème chapelle: offrande du pain conique à Amon: *tꜣ-ḥḏ;*

12 ème chapelle: offrande du lait à Amon: *irṯt ;*

13 ème chapelle: offrande de l'onguent à Amon *mḏ;*

14 ème chapelle: offrande des tissus à Amon: *mnḫt.*

De façon curieuse nous retrouvons la même répartition pour les déesses tutélaires. Nekhbet se trouve toujours à gauche du spectateur et Ouadjyt à droite. Behedety assure la protection du roi sur les parois finales. Cela pourrait indiquer que nous sommes dans ce cas en présence d'une orientation religieuse relative. En général, pour le roi qui se trouve à Karnak en position de visiteur, le Nord se situe toujours à gauche, alors que le Sud est censé être à sa droite. Dans ce cas, nous pouvons constater exactement le contraire. La statue de culte doit donc être envisagée par les Egyptiens, tout comme dans le temple. Elle doit alors faire réellement face à l'Ouest.

Ces chapelles de culte de la statue royale sont donc au nombre de quatorze. La théologie amonienne envisage un collège divin formé de quinze personnalités. Il faut donc leur ajouter une quinzième "chapelle" qui doit être en fait le sanctuaire de la barque situé au centre de la cour.

D) L'EDIFICE ENTOURANT LE REPOSOIR DE BARQUE DIT "CHAPELLE D'ALBATRE"

Le monument est constituè de deux longues parois parallèles situées de part et d'autre des parois du reposoir de barque proprement-dit. Il est donc ouvert sur ses deux plus petits côtés. La longueur des deux parois est approximativement de 9 mètres, leur épaisseur d'à peu près 0,95 à la base. Les murs sont pourvus d'un léger fruit extérieur qui les amène à une épaisseur approximative de 0,80m à leur partie supérieure. Leur hauteur atteint près de 5 mètres.

I- Paroi Nord, décor extérieur.

a) Registre inférieur : (***couronnement , fête -Sed??)***

1- Le roi, non conservé, fait une offrande indéterminée devant Amon en sa forme ithyphallique. Il est possible de penser à un rite d'introduction tel qu'une purification.... (*plutôt acceuil du roi par le dieu??).*

2- Le roi est acceuilli par l'Amon "à bandeau" qui lui présente un bouquet de trois clefs de vie aux narines (*vie*).

3- Le roi , tourné vers la droite, est assis sur un trône archaïque situé sur une estrade. Il reçoit les insignes du pouvoir et la canne de millions d'années des mains du dieu Horus (*sceptres*).

4- Le roi, tourné cette fois vers la gauche, est assis sur un trône semblable. Il reçoit les mêmes insignes des mains du dieu Seth (*ibidem).*

Le roi vient ainsi de recevoir "les années d'Horus et de Seth", expression que nous retrouvons plusieurs fois dans les inscriptions du monument, comme un don du dieu Amon au roi.

5- Le roi fait une course rituelle devant Amon dont la figure n'est pas conservée (*course à la rame*).

6- La derniére scéne de la paroi n'est pas conservée (*course au vase?).*

b) Registre supérieur:

7- Le roi consacre toute une série de vases de formes diverses répartis sur quatre présentoirs. Une inscription indique que ce mobilier liturgique est fait des matières les plus précieuses, or, turquoise... Le roi, tenant canne et massue dans la main gauche, élève un sceptre *Sekhem* ou *Aba* au-dessus des sellettes. La scène a lieu en présence d'Amon *(consécration des vases contenant l'Eau Nouvelle*).

8- Le roi fait le geste de l'adoration devant l'Amon "au bandeau".

9- Le roiest couronné par Amon en présence d'Atoum coiffé du némes.

10- Le roi, levant de son bras gauche un sceptre (?), consacre une offrande indéterminée devant Amon qui porte une robe archaïque à bretelles (*consécration du mât* ?).

11- Le roi dans le rite terminal embrasse Amon Kamoutef ithyphallique. Derriére ce dernier se trouve une laitue montée hors de proportions (*Union Mystique*).

II- Paroi Nord, décor intérieur.

a) Registre inférieur:

12- Le roi, suivi de son Ka, fait une grande offrande devant la barque d'Amon dans son reposoir. Le roi lève le bras gauche, tenant dans la main droite canne et

massue. Devant lui se trouve un autel à feu chargé d'offrandes carnées, volailles et gâteaux. Vient ensuite une grande table d'offrandes surchargée de mets divers en plusieurs registres. On remarquera la présence, sous cette dernière, de plusieurs vases contenant des lotus à divers stades d'épanouissement(*Grande Offrande).*

Derrière ces offrandes, se trouve le reposoir de barque, évoqué plus petit que nature. les vantaux de porte sont représentés ouverts et, de façon particuliére, ne semblent pas descendre jusqu'au sol. L'extérieur du naos était décoré d'une inscription écrite à l'encre rouge malheuresement partiellement conservée. Les bribes encore lisibles montrent une partie de texte de dédicace. A l'intérieur et vue en transparance, se trouve la barque sacrée d'Amon. Elle est encore trés simple de forme et n'a que de rares éléments de décor dont les plus marquants sont les éléments de proue et poupe figurant une tête de bélier. Le naos qui renferme la statue d'Amon est décoré, dans sa partie supérieure seule conservée, d'une file d'uraei dressées sur des corbeilles. La partie supérieure des gouvernails et de leurs supports est décorée d'une tête de faucon. La barque, munie d'un traîneau, est posée sur un autel quarangulaire de forme simple. Devant ce dernier sont posés des aiguières leur support et deux autels portatifs.

13- et 14- Les deux dernières scènes de ce registre ne sont pas conservées. Un seul fragment montre que la dernière offrande se faisait devant Amon-Kamoutef ithyphallique

b) Registre supérieur:

15- Le roi amène les quatre veaux devant Amon-Kamoutef ithyphallique.

16- Le roi fait une offrande indeterminée devant Amon debout. Entre les deux personnages se trouve un meuble cultuel portant une aiguière-*Hes* et un encensoir.

17- Le roi fait la course rituelle en tenant la rame et le signe-*Hep* devant Amon-Kamoutef ithyphallique. Derriere ce dernier se trouve une laitue montée, de généreuses proportions (*Eau Nouvelle*).

18- La dernière scène montre le roi en train d'offrir une libation d'eau fraîche dans deux vases globulaires devant une divinité qui devait être Amon, mais qui n'est pas conservée *(Eau Nouvelle*).

Cette séquence se retrouve sur la paroi extérieure Sud du reposoir de barque en calcite d'Aménophis I qui prenait place entre ces parois.

*III- **Paroi Sud. décor intérieur***

a) Registre inférieur:

19- Le roi levant un sceptre-*Aba* consacre une grande offrande carnée devant la barque d'Amon qui repose en sa chapelle. On retrouve l'autel a feu chargé de pièces de viande et de volailles ainsi que la grande table d'offrandes. Cependant sous cette dernière, divers représentants du gibier d'eau et des pains coniques sur une sellette ont remplacé les lotus de la scène du mur Nord (les x + 4 autels??).

La barque est encore représentée à l'intérieur de la "chapelle d'albâtre". Son naos est quelque peu différent; si l'on retrouve un rang d'uraei dressées au registre supérieur de sa décoration, celles-ci ne sont plus sur des corbeilles. Les deux registres suivants ne montrent plus d'uraei mais deux frises prophylactiques liant par groupe de deux des "nœuds d'Isis" et des piliers-*Djed*. Aurait-on voulu ainsi différencier deux barques?. Il faudrait alors peut-être envisager la présence d'une barque royale aux côtés de celle d'Amon... L'autel quadrangulaire supportant la barque est décoré sur sa partie latérale; il montre la reine-mère Ahmes-Néfertari faisant le geste de soutenir la barque en levant les deux mains sous cette dernière. Cette figuration est répétée quatre fois. Elle porte les titres de "mère du Roi", "épouse du Dieu" et "grande épouse royale". Devant l'autel-reposoir se trouvent trois aiguières et un encensoir sur une sellette.

20- Le roi offre le vin dans deux vases globulaires à Amon-Kamoutef ithyphallique.

b) registre supérieur:

21- Le roi fait une offrande indéterminée devant Amon.

22- Le roi, mené par la main par le dieu Amon qui tourne son visage vers lui, fait la "montée royale".

23- Le roi, coiffé de la couronne blanche, pénètre dans la demeure divine. Il reçoit d'Amon les signes conjugués de vie, stabilité et prospérité (*arrivée Sud*),

24- Le roi dont la figure n'est pas conservée, fait un rite indéterminé devant Amon "au bandeau" (*consécration du mât* ??).

25- Le roi fait un rite indéterminé devant Amon-Kamoutef ithyphallique.

IV- Paroi Sud, décor extérieur.

a-Registre inférieur:

26- "Baptême royal"; le roi est purifié par les dieux Thot et Horus qui versent au-dessus de lui, au moyen de deux aiguières, un flot de signes *ankh, djed* et *ouas*.

27- Le roi, suivi du signe animé du *ka*, consacre une offrande indéterminée en levant le bras droit devant Amon.

28- Le roi jette une boulette d'encens dans l'encensoir portatif qu'il tient , devant Amon-Kamoutef ithyphallique.

29- Le roi verse une libation d'eau fraîche devant une figure d'Amon debout, tenant le sceptre-ouas et portant la coiffure "coptite", composée de deux hautes plumes piquées dans un bandeau.

30- La scène finale montre le roi debout, coiffé du némes, embrassé par le dieu Amon assis sur un trône archaïque situé sur une estrade.

b-Registre supérieur:

31- Le roi suivi de son *Ka*, tend le cordeau avec la déesse Seshat. Il fait ainsi le premier acte du *rituel de fondation.*

32- Le roi entoure, pour la purifier, sa nouvelle fondation de natron.

Ainsi, ce sont quasiment le premier et le dernier acte du rituel de fondation qui ont été choisis pour représenter cette création dans son ensemble (*Sehenet*).

33- Le roi offre deux vases à Amon-Kamoutef ityphallique.

34- Le roi fait une quadruple offrande de bêtes de choix devant Amon. L'offrande se compose d'une jeune gazelle, d'un jeune oryx et de deux types de jeunes bovidés.

35- Le roi élève le mât-Sehenet devant Amon-Kamoutef ithyphallique.

Les deux registres intérieurs étaient surmontés d'une frise décorative de *Khekerou*. Les deux registres des scènes extérieures sont, semble-t-il, surmontés d'un texte monumental dont il est difficile de dire s'il sagit d'une simple titulature royale ou d'un texte de dédicace. Les hiéroglyphes n'en sont pas détaillés, sur le mur sud. Ils le sont peut-être sur le mur Nord (?).

La façade Ouest de cet édifice est encore difficile à restituer. Par contre, la façade Est montre un texte de dédicace en deux colonnes de part et d'autre de la porte.

E) LES CHAPELLES DE CULTE ROYAL ET L'ABATTOIR PUR

Ce dernier groupe de constructions n'est pas sans poser certains problèmes. Son emplacement en particulier reste conjectural et plusieurs hypothéses peuvent être posées.

Le groupe forme clairement un tout mais celui-ci est constitué de trois unités nettement différenciées; deux groupes de chapelles destinées au culte de la statue royale et un abattoir qui se trouve au centre de ce complexe.

1- A gauche se trouvent tout d'abord, semble-t-il, quatre *chapelles de moyen module*. Elles sont différentes des petites chapelles de la Grande Cour. Ces dernières n'étaient littéralement que des niches ne pouvant contenir qu'une statue et un officiant. D'ailleurs un seul acte rituel était représenté sur les parois latérales. Dans ce cas, par contre, c'est l'ensemble du rituel de culte de la statue qui est représenté. Les prêtres se trouvent tous représentée sur deux registres. Devant eux se trouvent divers offrandes et un tableau d'offrande qui garde à peu près les mêmes dimensions que dans les petites chapelles. Derrière ce groupe enfin vient la statue royale. Si celle-ci est toujours représentée de la même façon sur les diverses parois des chapelles, la titulature qui la surmonte est à chaque fois différente et le choix des noms et titres ne relève pas du hasard. Dans cette série de chapelle le *Ka* royal ne semble pas être présent. Au-dessus de la statue royale se trouvent les divinités tutélaires de la royauté: Nekhbet se trouve sur la paroi droite en entrant dans la chapelle, Behedety sur la paroi gauche.

La paroi terminale droite de ce groupe de chapelles n'est pas décorée mais dressée finement. A gauche par contre, la dernière paroi est en fait en contact direct avec un mur portant un grand texte de dédicace gravé en relief dans le creux. Il s'agit d'une des parois latérales de *l'abattoir pur*.

2- Ce dernier pouvait être un grand espace ouvert tout à fait fonctionnel. Cette cour était, nous l'avons vu, décorée uniquement par un long texte de dédicace en hiéroglyphes ciselés en relief dans le creux. Cette cour possédait deux portes. L'une permettait sans doute l'entrée des bovidés vivants mais de cette dernière, un seul bloc est conservé, décoré d'une partie de texte de dédicace vertical. L' autre porte donnait sur le même que les chapelles. La façade d'entrée, large de plus de dix mètres, possède une décoration élaborée. Les blocs conservés ne nous en donnent malheureusement q'une vision partielle. La porte elle-même était encadrée par une titulature developpée d'Aménophis I. La paroi située à sa gauche montrait

un calendrier des festivités de caractère agraire, une liste de domaines fournissant les bovidés sacrifiés lors de ces fêtes, puis le souverain en train de consacrer les dits bovidés devant Amon. La paroi de droite montrait un calendrier semblable mais celui-ci est suivi d'un tableau montrant le nombre de bovidés sacrifiés pour le culte du souverain et de la reine-mère Ahmès-Nefertari mais aussi pour des ancêtres lointains tels que des rois du Moyen Empire et des Pères Divins de la même époque dont les constructions d'Aménophis I se réclament sans cesse.

3- La paroi "gauche" de l'abattoir était en contact direct avec une nouvelle série de chapelles qui diffèrent des premières aussi bien par les détails de leur décoration que par leur taille. De façon assez curieuse, après l'abattoir vient tout d'abord une chapelle dont le décor rappelle nettement celui des chapelles de moyen module. Le tableau d'offrande garde la même taille. Cependant le *Ka* royal semble cette fois être présent et les offrandes s'élèvent devant la statue du roi jusqu'au dernier registre.

Les quatres chapellles suivantes sont les *chapelles dites de grand module*. Elles sont plus profondes que les chapelles de moyen module. Le tableau d'offrande qui orne les deux parois latérales est beacoup plus important, tout comme le nombre des offrandes dont le choix aussi est différent. De plus, partout le *Ka* royal est présent derrière la statue du souverain. De façon curieuse, la répartition des divinités tutélaires est inversée comme si un changement d'axe avait eu lieu eu passant de l'autre côté de l'abattoir; Behedety se trouve à droite du visiteur et Nekhbet à gauche.

La paroi extrème gauche des chapelles de grand module est en contact direct avec un monument dédié plus nettement à Amon. En effet le revers montre deux scènes dans lesquelles, le roi offre des vases puis la *Nemset* devant Amon qui, dans la dernière scène, siège sur son trône.

Architecturalement, ce groupe monumental se développe donc ainsi: quatre chapelles de moyen module, abattoir, une chapelle intermédiaire, quatre chapelles de grand module aboutissant en contact avec un monument divin. La paroi finale des chapelles n'est jamais conservée, tout comme plus de la moitié des parois de l'abattoir.

Ces faits poussent à émettre une hypothèse quant à l'emplacement originel du groupe. Thoutmosis III a reconstruit des chapelles très semblables de part et

d'autre du sanctuaire de barque de granit dans la zone centrale du temple. Il semble que dans chacune des restaurations entreprises, Thoutmosis III a essayé de replacer les édifices détruits par sa tante à leur emplacement originel. Suivant cette hypothèse de travail, les chapelles d'Aménophis I devaient donc s'élever au Nord ou au Sud du cœur du temple. En étudiant les chapelles de Thoutmosis III de plus près, on s'aperçoit qu'elles s'appuyaient sur un mur à fruit dont les fondations sont différentes de celles du groupe formé par le quatrième et le cinquième pylône. Ce mur pourrait être le mur de fond des chapelles d'Aménophis I. Deux éléments vont cependant contre cette hypothèse. On peut se demander légitimement pourqquoi Hatshepsout aurait laissé ce mur debout tout en démontant l'ensemble des structures d'Aménophis I. De plus, cette disposition sur le côté Nord ou sud est contredite par les scènes montrant l'offrande des vases à Amon. Dans ce cas, Amon tournerait le dos vers le Nord ou le Sud, et le Pharaon se dirigerait vers l'extérieur du temple...!!!

Une deuxième hypothèse placerait ce groupe en façade, tourné vers l' ouest.. Il occuperait la partie Sud de la façade qui manque cruellement dans le groupe de pierres conservées, De ce fait, les scènes montrant l'offrande des vases pourraient faire partir d'un "vestibule" ou d'une avant porte. La direction des différents personnages serait ainsi plus "orthodoxe". Cependant ce schéma apporterait dans l'ordonnancement de la façade une dissiymetrie nette qui semble peu coutumière pour les architectes égyptiens. Rappelons que cette dissymétrie vers le Sud semble cependant marquée dans la partie des constructions élevées par Thoutmosis I en avant de celles de son père.

F) LA "CHAPELLE BLANCHE" D'AMENOPHIS I

Un dernier élément reste à prendre en compte. Aménophis I, dans son souci de se montrer le continuateur de l'œuvre des pharaons du Moyen Empire, fit réaliser par ses artisans une réplique exacte du monument jubilaire de calcaire fin élevé par Sésostris Ier plusieurs siècles auparavant. Nous ne nous étendrons pas sur le programme iconographique de cette "copie". Cette dernière est quasiment exacte aussi bien pour les mesures que pour les rares scènes qu'il nous a été possible de restituer. Il convient donc plûtot de s'interroger une nouvelle fois sur l'emplacement originel de cet édifice.

En regardant les restitutions du Siège d'Intronisation d'Amon, on s'aperçoit que la façade de ce dernier rappelle nettement celle du kiosque de Sésostris I. Le rôle liturgique des deux structures n'est d'alleurs pas très éloigné. On peut donc penser que la "Chapelle Blanche" d'Aménophis I pouvait se situer au Sud, un peu en avant de ce qui est aujourd'hui le sixième pylône et qui devait être l'endroit où s'élevait la façade du temple sous Aménophis I.

G) EDIFICE DE NATURE ENCORE INCONNUE

Parmi les pierres encore non assemblées, une serie d'environ 25 blocs semble former un groupe cohérent: il s'agit d'éléments d'une paroi épaisse d'environ 0,60m décorée sur ses deux parements. Le premier montre tout d'abord une série de scènes de petit module figurant le souverain devant Amon. Ces scènes rappellent les parois finales des chapelles de petit module. Cependant, on remarquera que, dans l'une d'entre elles, deux figures d'Amon recevant offrande des mains d'Aménophis I sont adossés.

Le revers de ces blocs montre par contre des scènes de grand module aux reliefs ciselés rappelant nettement le Moyen Empire et la XVII[éme] Dynastie. Un des blocs les plus intéressants contient une niche destinée à recevoir une statue du roi de petite taille. De façon curieuse, cette niche traverse la paroi de part en part et semble munie, à sa partie arrière, d'une porte coulissante. Elle permettait donc le passage de la statue royale d'un espace liturgique à l'autre..... Ce parement semble décoré sur au-moins deux registres et il montre le roi se dirigeant vers la droite. Amon, quand à lui, est présent sous sa forme ithyphallique ou "au bandeau". Signalons enfin que parmi les rares blocs conservés se trouve un bloc d'angle. Cette paroi reste trop fragmentaire pour nous etrouvés, pour la plupart, employés dans l'enceinte du temple de Montou à Karnak-Nord, nous noterons que la faible épaisseur de cette paroi interdit d'en faire un mur porteur. La présence de la niche à porte coulissante nous poussent à voir dans ce mur écran, à titre d'hypothèse, la séparation existant entre deux espaces liturgiques bien différenciées; l'un d'eux serait le parvis, formé par la cour des fêtes proprement-dite, l'autre l'espace contenant les chapelles de culte de la statue et le reposoir de barque.

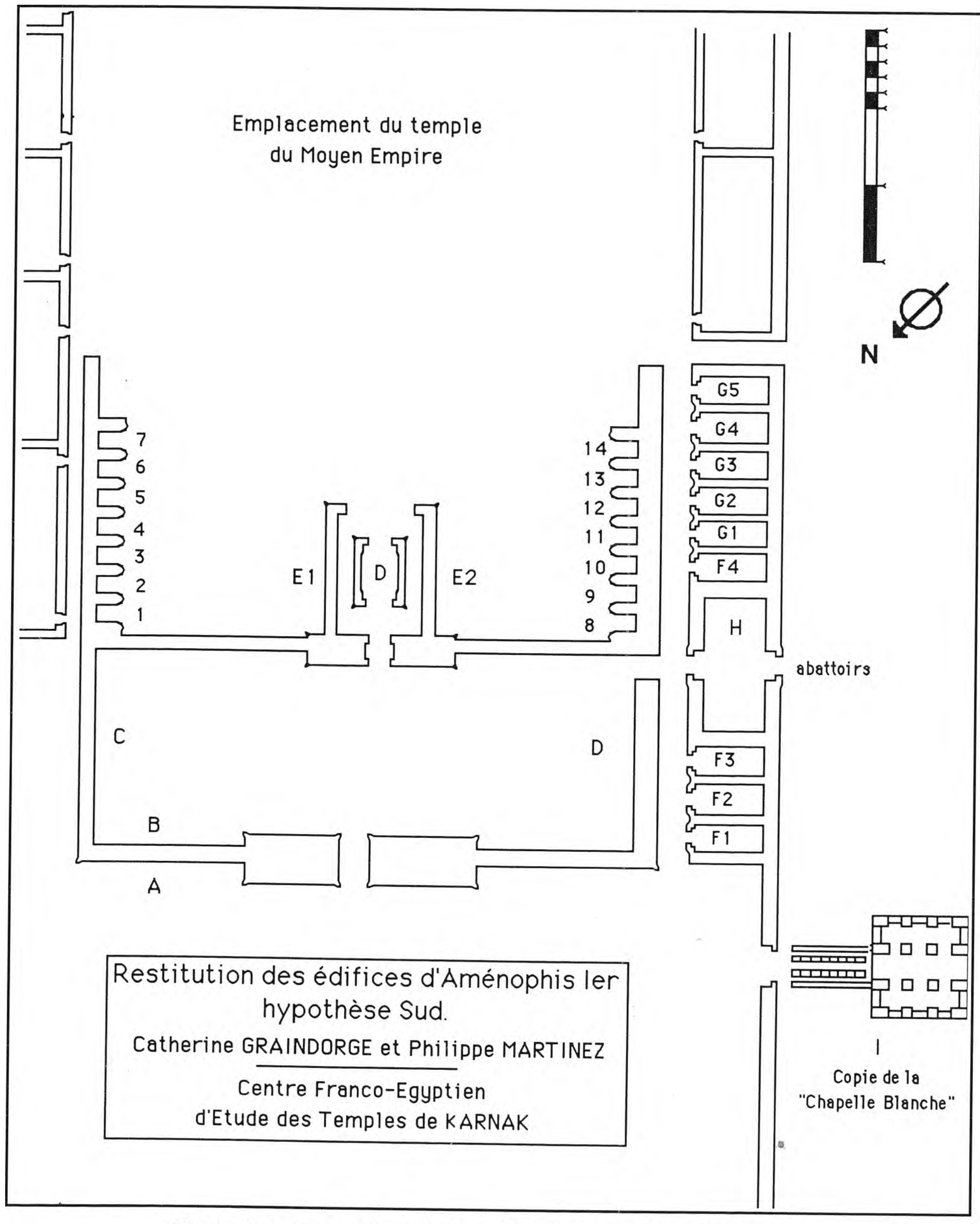


Fig.1- Restitution des édifices d'Aménophis 1 hypothèse Sud.

LES CHATS MOMIFIES DU BUBASTEION DE SAQQARAH

Léonard GINSBURG

On sait, depuis l'expédition de Napoléon,qu'il existe à Saqqarah des hypogées remplis de chats. Les chats y étaient entassés par milliers. Certaines galeries ont été incendiées dès cette époque. D'autres ont fait l'objet d'une véritable industrie au XIX^{em} siècle, les momies de chats étant envoyées par tonnes vers l'Angleterre pour servir d'engrais. Depuis, l'entrée de ces galeries a été perdue. Mais on peut raisonnablement penser qu'elles se trouvaient dans le secteur où l'on pense que se situait le temple de la falaise dite du Bubasteion.

Or le long de cette falaise, Alain Zivie a retrouvé l'entrée de la tombe, qu'il fouille depuis 1980, d'un vizir d'Akhenaton dénommé Aper-el, ou Aperia. Les galeries de cette tombe communiquent avec d'autres tombes très proches par des ouvertures effectuées vraisemblablement par des pillards, les tombes n'etant parfois séparées les unes des autres que par des cloisons fort minces. C'est dans une de ces tombes adventives qu'Alain Zivie a découvert deux salles remplies de chats momifiés. On peut évaluer le nombre des momies conservées à environ 200, à part plusieurs milliers d'ossements isolés provenant de momies détruites par les pillards lors de deplacement, de recherches hâtives et d'incendie. Au milieu de cette accumulation de momies et d'ossement ont été retrouvés aussi des restes de petits sarcophages en bois que l'on peut considérer sans difficultés comme ayant contenu des chats.

Alain Zivie m'a confie en 1984 l'étude de ces chats. Jusqu'à ce jour, je n'ai étudié qu'une vingtaine de momies complètes, plus un nombre équivalent de crânes isolés et des centaines d'ossements du squelette post-crânien. Ces crânes isolés proviennent, comme les ossements, de momies détruites.

EXAMEN DES MOMIES

Les momies se présentent sous la forme d'un long manchon plus ou moins aplati duquel partent, ou ne partent pas, des petits manchons correspondant aux pattes. Parfois les quatre pattes sont bandelettées séparément, parfois elles le sont deux par deux, les antérieures étant emmaillotées en un seu manchon, les pattes postérieures (avec ou sans la queue) en un autre. Parfois seules les pattes postérieurs sont emmaillotées séparément, les pattes antérieures ayant été plaquées le long du thorax et prises dans le manchon du corps. A l'avant, on reconnait, malgré les bandelettes, la forme de la tête.

A côté de ces momies ayant la taille d'un chat adulte, existent des momies plus petites, ne dépassant pas 20cm de long. Ces momies sont souvent bandelettées de manière plus fruste, et l'on distingue plus rarement la forme de la tête. Les petits manchons adventifs correspondant aux pattes sont plus rares, et ne font que simuler les pattes, car ils sont formés de tissu tirebouchonné entouré d'une bandelette.

Lorsque l'on démaillote une de ces momies, on trouve d'abord un premier enroulement de bandelette de lin recouvrant tout le corps. Cette première bandelette, pour les chats adultes, mesure environ 4m50 sur deux ou quatre centimètres de large, Si l'on se souvient que la coudée royale égyptienne mesurait 52cm, on peut penser que les bandelettes devaient étre coupées à neuf coudées. Sous cette bandelette se trouve un tissu plus large (long de 80-90cm sur 45-50cm) enveloppant la momie comme un linceul. Sous ce linceul se trouve, chez les grandes momies et la plupart des petites, un second enroulemment de fines bandelettes qui recouvre un deuxième linceul. Sous ce dernier apparaît, pour les chats les plus grands mais jamais pour les petits, une troisième couche de bandelettes qui enveloppe un troisième et dernier linceul. Alors apparaissent les restes de l'animal.

Le plus souvent seul le squelette demeure, plus ou moins recouvert d'un enduit d'aspect résineux, correspondant aux chairs desséchées. Souvent aussi, la peau est conservée, dure et parcheminée. Dans quelques cas, le pelage est conservé, avec la coloration originelle. Ces chats étaient roux clairs et tigrés. Les rayures sont d'un brun assez sombre. Le dessus de la tête, l'extérieur des oreilles et le dos sont complètement bruns, comme si les bandes sombres s'étaient ressérrées jusqu'à se rejoindre.

Les chats avaient été vidés de leurs viscères, hormis le cas d'un grand chat qui contenait, sous la forme de masses noires, en bonne position anatomique, le cœur, les deux poumons réunis en une masse confuse, une autre pour les intestins (et le foie?), les deux reins bien séparés et bien conservés, ainsi que les génitoires car il s'agissait d'un chat mâle. Enfin, dans deux cas, nous avons retrouvés, à leur place, le cristallin de l'œil sous les paupières desséchées.

Mais toutes les momies ne sont pas aussi complètes, même au niveau squelettique. Souvent il manque une patte. Celle-ci a été brisée intentionnellement, avant la momification, au niveau de l'humérus ou du tibia dont il ne reste que la partie proximale. Parfois il manque des parties plus importantes, la momie ne contenant que le crâne et le tronc, ou que le crâne et le train postérieur. Dans un cas, la peau semble avoir été retirée au niveau de la tête (en partie) et du membre antérieur, les vertébres cervicales manquent et un morceau de peau (avec le pelage) a été mis en place replié en deux.

Les petites momies sont encore plus hétérogènes. Elles ne renferment souvent qu'une patte isolée. ou la partie postérieure d'un chat avec les deux pattes postérieures et la queue, ou de très jeunes chatons entiers. En général, une momie ne contient qu'un seul chaton. Mais une momie a livré les restes, semble-t-il complets, de six chatons. Une autre, cas extraordinaire, contenait une tête de chat, l'avant-crâne d'un autre chat, une patte de chat, une mandibule de canidé

(chacal?), plus des restes d'oiseaux et de petits reptiles. Une autre, tout aussi extraordinaire, ne contenait aucun reste de chat mais, bien enveloppées dans le dernier tissu, la colonne vertébrale et les deux pattes postérieures d'une grenouille. Enfin, une dernière momie contenait, aussi bien emmaillotée que les restes d'animaux vivants, une très belle statues de chat en bois stuqué, dans la position assise classique des bronzes de l'époque saïte. Sous la statue proprement dite se trouvait un petit pieu, bien emmanché dans la statue, et devant servir. ou ayant servi à la caler sur un socle. Mais il n'y avait pas de socle et un gros bouchon de tissu le remplaçait, donnant a la momie la taille reconstituée de l'ensemble.

COMMENT MOAURIENT LES CHATS ?

Un point important à souligner est la position du crâne et des vertèbres cervicales par rapport au reste du corps à l'intérieur de la momie. Je ne considèrerai ici que les chats recouverts de leur peau, devenu coque rigide et ayant donc préservé la position exacte des différents éléments anatomiques au moment de l'embaumement. Certains grands chats ont le crâne et toutes les vertèbres en position anatomique. D'autres ont le crâne et la première vertèbre cervical (atlas) en connexion, tandis que la deuxième vertèbre cervicale (axis) est séparée de l'atlas de quatre à cinq centimètres (pour une longueure de crâne d'environs onze centimètres); la troisième vertèbre cervicale est aussi distante de l'axis d'environ quatre à cinq centimètres. Cette troisième vertèbre cervicale est soit en connexion avec les vertèbres suivantes, soit en est séparée aussi de quelques centimètres. Les plus fréquents de ces cas de distension voit un espace de trois à cinq centimètres entre les condyles articulaires du crâne et l'atlas, suivie de l'axis à quatre ou cinq centimètres, suivie encore d'une distance identique de la troisième vertèbre cervicale, elle-même en connexion ou non avec le reste de la colonne vertébrale. Le crâne est de plus souvent non pas dans l'axe de la colonne vertébrale, mais tourné

d'un quart de tour. Il apparait donc nettement que ces chats sont morts par étirement (brutal) et torsion du cou.

Tous ces faits (momies incomplètes, strangulation) s'inscrivent en contradiction avec l'idée que les anciens Egyptiens, une fois leur chat mort, les faisaient momifier et l'offraient à la déesse. Il semblerait plutôt qu'il n'y avait pas assez de chats à momifier par rapport au nombre de dévots à Bastet et que les prêtres, pour répondre à la demande, momifiaient des chats soit incomplets, soit de simples parties de chats et qu'ensuite ils vendaient les momies aux pélerins, le prix variant suivant l'importance de la momie.

Ces résultats confirment pleinement ceux de Armitage et Clutton-brock[1] qui, sur des momies de chats du British Museum étudiées par radiographie, ont montré que les chats étaient sacrifiés, et vraisemblablement par strangulation. Pour arriver a ces conclusions, ces auteurs s'apppuient sur les dislocations observées des vertèbres cervicales et sur l'âge des chats au moment de leur mort. Sur cinquante trois spéciments dont l'âge a pu être déterminé, deux sont morts avant un mois, vingt entre un et quatre mois, cinq entre cinq et huit mois, dix-sept entre neuf et douze mois, sept entre treize et vingt quatre mois, et deux seulement au delà de cet âge. Quand on sait la longévité habituelle de nos chats domestiques, qui dépasse facilement une douzaine d'années, il apparait évidemment que ces chats momifiés du British Museum n'ont pas eu une mort naturelle. Armitage et Clutton-Brock ont souligné qu'il y avait deux pics d'âge de " sacrifice", l'un vers quatre mois, l'autre un entre neuf mois et un an. Le premier lot correspond, pour les mêmes auteurs, a des animaux ayant atteint une taille convenable pour être momifiés, le second lot à des chats que l'on ne voulait pas garder pour la reproduction. Parmi

(1) Armitage, P.H et Clutton-Brock J. "A Radiological and Histological Investigation into the Mummification of Cats from Ancient Egypt of *JAS* 8 London, 1981, P. 185-196.

ces derniers se trouvaient probablement une forte proportion de mâles non désirés que l'on tuait avant qu'ils ne deviennent sexuellement agressifs.

LE PROBLEME DE LA DOMESTICATION DU CHAT

Il est admis par tous les spécialistes que le chat sauvage d'Europe, *Felis sylvestris*, n'est pas l'ancêtre du chat domestique, *Felis catus*, lequel a été importé d'Egypte, domestiqué à l'époque pharaonique. Plusieurs représentations, sur des fresques du Nouvel Empire, montrent des chats nettement domestiqués. Dans la vallée des Nobles à Thèbes par exemple, on peut voir dans la tombe de Nakht qui date de la XVIII[em] dynastie, une fresque où le scribe est représenté assis à côté de sa femme. Sous le siège de celle-ci un chat mange un poisson. Nul doute qu'il s'agit d'un animal familier, nourri par ses maîtres.

L'opinion traditionnelle était que le chat domestique aurait pour ancêtre le chat sauvage du désert libyque, *Felis libyca*, ou chat ganté.

Les travaux récents de Schauenberg[2] ont changé ce point de vue et divisé les chercheurs. Schauenberg a établi un bon critère de distinction entre les différents chats en définissant un indice crânien, ou rapport de la longueur maximale du crâne sur le volume endocrânien. Un des résultats importants est qu'à taille égale, les chats domestiques ont une capacité crânienne plus petite que les chats sauvages, donc un indice crânien du chat domestique (*Felis catus*) est très nettement supérieur tant à celui du chat sauvage d'Europe (*Felis sylvestris*) qu'à celui du chat ganté (*Felis libyca*) mais est très proche, et à peine supérieur à celui du chat orné (Felis ornata), animal qui vit à l'état sauvage en Iran, en Afghanistan et au Pakistan. D'où l'idée avancée par Schauenberg, que la domestication du chat aurait débuté en Perse ou au Pakistan et se serait seulement poursuivie en Egypte à partir de souches déja en partie doméstiquées importées du Moyen Orient.

[2] Schauenberg L` indice crânien des Félidés, p. 137, Thèse Nancy 1972.

Afin de tester l'hypothèse de Schauenberg, j'ai appliqué sa méthode de l`indice crânien à la population de chats de la nécropole de Saqqarah. Trente deux crânes assez complets m'ont permis d'en établir l'indice. Ces chats sont d'âge ptolémaïque, d'après une étude récente faite au laboratoire des radioactivités faibles de Gif-sur-Yvette.

Il exite des chats domestiqués en Egypte depuis longtemps. Les plus anciennes représentations murales datent, dit-on, du Moyen Empire. Mais A. Minault-Gout[3] a découvert à Balat (Oasis de Dakhla), dans une toute petite tombe datant de la fin de l'Ancien Empire ou du début de la première période Intermédiaire, vingt trois chats momifiés dont treize avaient le crâne assez bien conservé pour qu'on puisse établir leur indice crânien. On possède donc actuellement deux populations de chats de l'ancienne Egypte, que l'on peut comparer directement avec les populations actuelles. Le tableau suivant donne la mesure des indices de ces populations, mis en parallèle avec les mesures données par Schauenberg pour le chat ganté, le chat orné et le chat domestique actuel. Pour que l'hypothése de Schauenberg soit vérifiée, il faudrait que les chats de Balats et de Saqqarah aient un indice crânien intermédiaire entre celui du chat orné et du chat domestique. Or les chiffres trouvés donnent le résultat contraire: le chat orné a un indice crânien de valeur intermédiaire entre ceux des chats anciens d'Egypte et celui du chat domestique actuel. Il n'est donc pas l'ancêtre des chats pharaoniques.

Par contre, les valeurs des indices des chats de l'ancienne Egypte sont régulièrement intermédiaires entre celles du sauvage du désert libyque et celle du chat domestique actuel .

[3] *ASAE* 69,1983 p.113-119.

	min	max	moyenne
Felis sylvestris	2,07	2,75	2,403
Felis libyca	2,08	2,75	2,537
Mastaba II de Balat	2,56	3,02	2,820
Saqqarah (population globale)	2,29	3,42	2,825
Saqqarah sauvages	2,29	2,45	2,388
Saqqarah domestiques	2, 57	3,42	2,88
Felis ornata	2,61	3,55	2,99
Felis catus	2,75	3,90	3,280

Dans le détail, les valeurs maximales de l'indice crânien du chat ganté, des chats de Balat, de Saqqarah et du chat domestique actuel sont régulièrement croissantes (2,75 - 3,02 - 3,42 -3,90). Pour les valeurs minimales l'indice de Saqqarah semble un peu faible par rapport à la population de Balat, mais contrairement aux autres populations étudiées celle de Saqqarah semble hétérogène, quelques chats à indice trop faible (2,29 à 2,45) semblant nettement indépendants des autres dont l'indice s`etend plus régulièrement de 2,75 à 3,42. Il y a un net hiatus entre 2,45 et 2,57. Ces chats à indices faible semblent pouvoir facilement être assimilés à des chats sauvages (*felis libyca*), le reste de la population de Saqqarah étant homogène et domestiquée. Cette interprétation est d'autant plus satisfaisante que l'ambitus global des chats de Saqqarah (2,29 à 3,42) est à priori trop grand pour ne recouvrir qu'une seule race de chats. On admettra donc pour les chats domestiqués de saqqarah un indice crânien de valeur minimales égale à 2,57. On obtient ainsi pour les valeurs minimale des indices crâniens une progression régulière entre les populations de *Felis libyca*, Balat, Saqqarah domestiques et le *Felis catus* actuel.

Il apparait donc bien démontré, à la lumière de l'étude des indices crâniens, que le chat domestique actuel a pour ancêtre le chat du désert libyque, ou chat ganté (*Felis libyca*) et que sa domestication a eu lieu en Egypte, au cours des temps pharaoniques.

WAW ELGAMA^cAT IN THE ANCIENT EGYPTIAN LANGUAGE

Zeinab MAHROUS

Abstract: The analogies between many aspects of the ancient Egyptian language and those of the Arabic language have long been discussed.

In this same prespectivr I aime, in this paper to compare between the use of the anciient Egyptian suffix pronoun known as the *waw Elgama'at* " وا " =.w and the comparison of the plural ending of the imperative with that same *waw Elgama'at*.

In Late Egyptian a new form of the suff. pronoun third person plural appeared, a few examples of which have been found as early as Dyn. XVIII[1], it was also widely used in late Egyptian as ; ; sometimes written with the plural determinative only ; , while in Coptic it became ОΥ[2]

The uses of the suff. pronoun in late Egyptian are the same as those of the Middle Egyptian and Old Egyptian[3], among which is its use as subject of verbal form whether active or passive.

The morphological structure of all other suffix pronouns and their equivalent in other semitic languages has been attested and carefully studied[4]; while the late Egyptian third person plural suffix pronoun and its Arabic equivalent was not fully studied.

In Arabic, the suffix pronoun third person plural is called *waw Elgama^cat*

واو الجماعه

I would like to thank proffessor Ola El-Aguizi for reading the manuscript of this paper and correcting my English . However, the opinions expressed here are my own responsbility.

[1] These examples are:- *iw.w*, URK IV, 54,10; , URK IV, 1021,4,6.

[2] M. Korostovtsev, Grammaire du Néo-Egyptien, Moscou, 1970, p.89.

[3] A. Loprieno, *Ancient Egyptian*, A Linguistic Introduction, Cambrige, 1995, p. 63 f.

[4] *Ibid.*; F. Kammerzell, "Personal pronomina und Personalendungen in Altägyptischen", in D. Mendel und U. Claudi (eds.), Ägypten im afro-orientalischen kontext. Aufsätze zur Archäologie, Geschichte und Sprache eines unbegrenzten Raumes. Gedenkschrift Peter Behrens. Afrikanistische Arbeitspapiere, Special Issu, 1991, (University of Cologne, 1991), p.177-203.

(i.e, waw of the plural), It is pronounced like the vowel *ū* but it is written with the semi vowel واو waw =w. It is mainly used as subject of the verb in both present and past tenses, while after the imperative, it expresses the pronoun of the second person plural which also acts as subject, ex.:[5]

samiᶜū	(they listened)	past
yasmaᶜūn	(they listen)	present
esmaᶜū	(listen !)	imperative

The phonetic value of its Egyptian counterpart is similary *ū* and in Coptic ОΥ , while its function as subject of verbal form is well known , *wnm . w* "they eat"[6]. Therfore, I suggest that the suffx pronoun third person plural *.w* in Late Egyptian is the same as *waw Elgamaᶜat* in Arabic and I propose this list of suffix pronouns in Ancient Egyptian language with their Arabic equivelents:

		Egyptian	Arabic
Sing.	1, c.	*.i*	ى [7] *-i*, أ
	2, m.	*.k*	كَ [8] *-ka*
	2, f	*.ṯ, .t*	كِ [9] *-ki* > تش *č*[10]

[5] فؤاد نعمه ، ملخص قواعد اللغة العربية ، الطبعه الرابعه ، ص ٨٠

[6] Pap. D'Orb. 1,9.

[7] As genetive كتابي *Ketabi* (my book), as subject, أعمل بج *aᶜmal begedd* (I work hard), in this syntax, the subject is always ipmlicit, it is virtual here like the pronoun أنا ana, in apposition to the "*hamzat*" at the begining of the verb, this "*Hamzat*" calle
همزه المتكلم "*hamzat elmutakalem*" (the speaker's *Hamzat*)
عباس حسن، النحو الوافى، الجزء الأول، دار المعارف القاهرة ١٩٦١، ص ٢٢٩

[8] As genetive, كتابك Ketabuka (your book). As subject, is still used up till now in some dialects in Yamen كتبك katabka = katabta (you write), with the replacement of *k* with *t* which is usual in our dialect.
علي فهيم خشيم ، آلهه مصر العربيه ، المجلد الثاني ، ١٩٩٠ ، ص ٥٩٦

	3, m.	*.f*	ه *-h*
	3, f.	*.s*[11]	ها *- ha*
plur.	1,c.	*.n*	نا *- na*[12]
	2,c.	*ṯn*	كُم [13] *-kum*, كُن *kun*[14]

[9] As genetive كتابكى *Ketabuki.*

[10] *Ki* > c (tch), in one of the ancient Arabic dialects called الكشكشه *Elkashkasha, the* suff. pronoun 2nd person fem. *Ki* changed to č (tch).
إبراهيم أنيس ، فى اللهجات العربية ، ص ١١٠
This dialect is still spoken until now in Iraq, Kuwait, United Arab Emirates and in some villages in Skarkia Governorate in Egypt. But now they change any *k to č*, ex. *Kalb* (dog) > *tchalb; Kabier* (big) > *tchabier; Kafr* (village) > *tchafr, betak* (your home) > *betach.* The origine of this dialect was found earlier in the pyramid texts, whereas the changing of *k* > *.t* is evident in some words:
kw (dep. Pron. 2nd person masc. sing.) PT. 611 b; 586 a; *ṯw*, PT. 612 a.
sk (particle) *sṯ*
Edel, Altäg. Grammatik, § 111; Vycichl, Vocalisation, p. 117.
jsk (particle) *Jsṯ*
Lefebvre, Grammaire, p. 31 obs.
kb-wy (sandal) PT. 22b *ṯbwy*, Edel, *o.c.* In addition to the writing of in the word *ḏdkṯ* which refers to that changing, PT. 27 c; Edel, *Ibid.*, Vycichl, *o.c.* We noticed also that the Semitic *k* changed into *ṯ* in some words in ancient Egyptian language:

ṯnw	every :	كل *Kul*
ṯ3b, ṯb, ṯbw	a vessel	كوب *Kūb* (we call the big one also شوب shup)
tpḥt	cavern	كهف *kahf*
ṯz	tie knot	كزّ *kaza*

[11] It is also س *s* = هى (she) in ancient language of Yemen
على فهيم خشيم ، نفس المرجع ، ص ٥٩٥

[12] As genitive كتابنا *Ketabuna (our book); as subject* كتبنا *Katabna (we wrote)*
نكتب *naktub (we write).*

[13] Kum كُم > *ṯn ?* the plural form of the 2nd person and 3rd person show the addition of an element n to the singular feminine, in Arabic the plural forms of the same pronouns formed by adding the element *m* to the 2nd and 3rd person singular:
ṯ :*ṯn* *k* : *kum*
s :*sn* *h* : *hum*
The changing of m > n or n > m is very common.

3, c.	.sn[15]	هُم/ هِم -hum (u), him(u)
3, c.	.w	وا -waw Elgamaᶜat ū
Dual 1, c.	.ny[16]	نا -na[17]
2, c.	.tny	كُما - kuma
3, c.	.sny	هُما-huma

Concerning the imperative, we have noticed that the plural imperative had orginally the ending *j* (which usually become y with weeak verbs *j* + *j* as *rmy* (the later ending seems to be *w*[18] ex.:

O.E. *jḏdw* "say! " *mjw* "come! "[19]
M.E. *ḏdw* "say! " *šmw* "go! "[20]

mostly indicated only by the plural strokes, ex.:

M.E. *wḏ3(w)* "proceed" *sḫ3(w)* "remember"
jmj(w) "give" *rdy(w)* "give"[21]

The imperative in Late Egyptian has two forms, the Middle Egyptian imperative and the prefixed imperative with , In many cases the first one has the ending

[14] كُن *kun* is pronounced now in the dialect of Syria and Lebanon instead of *kum*. As genetive *Ketabkum* > *Ketabkun; wenkum* (where are you) > *wenkun.*
[15] *sn* in the dialect of Yemen = هُن *hun* (the pronoun of third person plural feminine in Arabic language)
[16] The dual was formed by adding *y* to the plural pronouns.
[17] The dual was formed by adding " *´ alif El´ethnien"* ا a ('alif of the dual) to the plural pronouns.
[18] A. Gardiner, EG, § 335; The changing between j, y, w is very common in Ancient Egyptian language, Edel, *o.c.*,§ 142; The pyramid texts have no evidence for a plural ending *w* such as is attested elswhere in Old Egyptian and Middle Egyptian, J.P.Allen, The inflection of the verb in the pyramid texts, Bibliotheca Aegyptia II , malibu : Undlena,1984,§598.
[19] E. Edel, *o.c.*, §598a.
[20] A.Gardiner, *o.c.*,§ 335.
[21] *Ibid.*, § 336.

, in plural, ex.: *ḏd (w)* "say" *ir(w)* "do"
dw3(w) "praise"[22]
rš(w) "rejoice" *spr(w)* "reach"[23]
gr(w) "keep silent"[24]

But the singular has also the same ending in Late Egyptian[25], in this case we depend on the pronoun which follow the imperative, to detterminde the number and gender of the imperative,this pronoun can be expressed by a dependent pronoun or r + suff. pronoun or n + suff.pronoun.[26]

For what purpose is this *w* ending of the plural imperative written? (the cases which it existed either indicated by or by or by the plural strokes).

Groll believes that the writing of or of the plural imperative is probably only a determinative since the imperative may do this without having a plural form of its own.[27]

We have previously noticed that the plural imperative in Aarabic ends with a stressed vowel *ū* representing the suffix pronoun called *waw Elgamaᶜat* expressing here the pronoun of the 2nd person plural as a subject إسمعوا esmaᶜū.

When Thaker compared between the Egyptian imperative and Semitic imperative, he suggested that the egyptian masc. plural imperative probably ends with a vowel *ū* and this is almost certainly identical with the 3rd masculine. plural. ending of the old perfective.[28]

I think that the previous writings of the plural ending *w* of the Egyptian imperative are intended to represent the suffix pronoun *waw Elgamaᶜat w = ū* which expressing the pronoun of the 2nd person plural as subject after the imperative in Arabic for both masc. and fem. (Although there is a suffix pronoun

[22] A.Erman, Neuägyptische Grammatik, Leipzig 1933, § 353.
[23] M.Korostovtsev, *o.c.*, p.232.
[24] J.Černy-S. Groll, A Late Egyptian Grammer, Rome, 1975, ex. 936, p.343.
[25] J. Winand, Etudes de néo-égyptien, I, La morphologie verbal, Aegyptiaca leodiensia II, 1992, p. 166, §276.
[26] *Ibid.*, p.166,§ 277.
[27] J. Černy- S. Groll, *o.c.*, p.3348.

third person fem. called *Noun El neswa i,e.* n of the feminine, used also as subject after the imperative *'esmaʿn*, but its use is restricted to the Classical Arabic). The distinction between mascline. and fem. plur. imperative in ancient Egyptian language is not reflected in writing, it is not even distinguished in all the plural forms of the pronouns, since plural pronouns have only one common form. Perhaps this was also the case with the imperative, its plural form also being common.

In Arabic the 2nd person mascline. singular . imperative has no ending *'esmaʿ* إسمع , so, it ends with a consonant, whereas the 2nd person feminine. sing. has a suffix. pronoun called ياء المخاطب *Ya 'Elmukhatab* ى , it is written with the semi vowel ى ,here the imperative ends with vowel *i* إسمعي *'esmaʿi* . Then the ending of the 2nd person fem. sing and third person plural have a vocalic nature *i*, *ū*. It seems that the Egyptian imperative is very close to the Arabic imperrative; we have in Coptic the fem. imperrative ⲁⲙⲏ "come" which goes back to *jami*[29], in which the feminine ending might have also existed in ancient Egyptian.

Sometimes, the dependent pronoun 2nd person plural is added after the imperative to reinforce its meaninnnnnnng and to express its subject (the person to whom the order is given) and sometimes it has a reflexive meaning.[30]

[31]

wḏꜣ(w) tn rʿ-ẖnwtj

"Proceed (you) to the hall of audience"

[32]

sḏm (w) jrf ṯn

"listen you"

[28] T. W. Thaker, the Relationship of the Semitic and Egyptian verbal System, Oxford, 1954, p.166.
[29] A. Loprieno, *o.c.*, p.81; There is a feminine imperative Pap. d'Orb. 5,1; Pap. Chester Beatty I, 9, 1; 11, 5 and without 12, 9; A. Erman, *o.c.*, §. 354.
[30] M. Korostovtsev, *o.c.*, p. 234; J. Černy- S. Groll, *o.c.*, p. 351.
[31] A.Gardiner, *o.c.*, §.337.
[32] *Ibid.*

In Late Egyptian it is written *twtn*[33]

[34]

sꜣw twtn

" look after yourself "

These examples show the use of *waw Elgamaʿat* as subject of the imperative and the following dependent pronoun as a second subject in apposition to it, the same syntax exists in the Arabic languaage, the head of an apposition may also be apronoun, as well as a pronominal suffix or a subject pronoun contained in a finite verb, in such cases, the apposition itself may consist of a resumptive independent pronoun used either for emphasis or for grammatical coordination,[35] إسمعوا أنتم *esmaʿū 'antum* (listen you, you) here the independent pronoun 2nd person plural "***antum***" is in apposition to *waw elgamaʿat* as subject of the imperative. As a rule apposition agrees with its head in number and gender.

Therefore the dependent pronoun 2nd person plural after the imperative must be in apposition to the pronoun third person plural *waw Elgamaʿat* w = *ū* which, is indicated in writing by , or by the three plural strokes.

The cases in which these indications are omitted in writting, the presence of the vowel ū at the end of the imperative replaces it in the spoken language.

Lastly we have noticed that the late Egyptian imperative uses the prothetic *Alif* . The prefixed imperative is attested in the pyramid textes (with) in the 2-lit. conjugation and most final-weak verbs which have also another form without this prefix. No difference in meeaning is evident between the two forms, they occur frequently as textual variants.[36] But in the middle Egyptian the prefixed imperative

[33] M. K.orostovtsev, *o.c.*
[34] J. Černy- S. Groll, *o.c.*,ex. 992.
[35] E. Lipinski, Semitic Language, Outline oh a Comparative Grammar, Orientalia Lovaniensia 80, 1997, p. 496.
[36] J. P. Allen, *o.c.*,§ 599.

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is not common: [hieroglyphs] *jrẖ* "inquiire" and [hieroglyphs] *jms*[37] "bring". This prothetic *Alif* which turned out to be ⲁ in Coptic, undoubtedly indicates a short helping vowel before two initial consonants not separated by a vowel[38], the same prefix is used before the imperrative in Arabic as"*Hamzatulwasli*" إ , *'e jrẖ* "إعرف" *'eʿraf;* *jms* "إحضر" *'eḥder.*

[37] A. Gardiner, *o.c.*, § 336; G. Lefebvre, *o.c.*, § 359.

[38] P.Lacau in BdE. LXI, 1970, p. 279; W. Vycichl, *o.c.*, p. 106f; Carleton T. Hodge, "Prothetic Alif Egypto-Coptic " in D. Mendel und U. Claudi (eds.) Ägypten im afro-orientalischen kontexxt. Aufsätze zur Archäologie, Geschhhhiichte und Spraache eines unbegrenzten Raumes. Gedenkschrift Peter Behrens. Afrikanistische Arbeitspapiere, Special issue 1991 (University of Colone, 1991), p. 171-176. M. Bernard, " L'emploi du yod prothetique dans les Textes de la pyramide d'Ounas et son intérêt pour la vocalisation de l'egyptien" BIFAO 96, 1996, p.313-337.


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